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THE "MIRROR" CREDENTIAL.

The Credential of THE MIRROR for 1909 is now in the hands of correspondents of this journal that have qualified for service for 1909. Managers are requested to recognize only those holding this Credential, which plainly shows the year, and to take up any 1908 Credential presented.

A DIFFERENCE.

A NEW YORK newspaper—the World, to be exact—the other day editorially ruminated upon "The Rarity of Great Actresses," apropos of the honors paid to the memory of Ristori abroad.

The editorial drew a comparison as between opera and the drama. "A great singer," it said, "dies or retires, and another is found ready to take up her roles, often disputing her supremacy while she is still in the full tide of her fame." And this was added:

The great actress leaves a void not so soon filled. Ristori, it is true, succeeded directly to RACHEL's honors, her first appearance in Paris in 1855 preceding but by three years the death of the French actress. But who is there to inherit from RISTORI? The stage has a great Phedre in BERNHARDT and a great Camille and Magda in DUNE. But who is there to play Lady Macbeth as RISTORI played it in an impersonation which was the finest since Mrs. Siddons? What young actress is there whose Juliet or Portia, or whose Francesca, done like RISTORI's at fourteen, gives promise of a first rank in tragic roles? Nature is generous of her favors to women singers. Each generation has its MALIBRANS and PATTIS. Why is she so chary of endowing women with the highest stage gifts? A host of women make the stage their vocation, a number exceeding that of the men engaged. There are many capable actresses whose talents fall just short of the highest achievement. But the scarcity of RISTORI and RACHELS, or even of JANAUSCHKAS and MODJESKAS, is in striking contrast with the comparative frequency of prima donnas of equal rank on the lyric stage.

All of which is interesting, though it is not all well based. It does not, for instance, take any account of the absolute change of the nature of the drama that those who saw RISTORI must have noted if their faculty to observe and find reasons for the things observed is keen. RISTORI lived in an age of classic drama. The great actresses of to-day are required to demonstrate with very different dramatic material. And that there are actresses the world over

as great to-day as formerly cannot be denied, if due allowance as to the difference in mediums be made.

Again, each generation does not have its MALIBRANS and its PATTIS. Those artists were unique, as are the great singers of today. Genius, with its exceptional physical gifts, is always individual.

Again, the gifted in the field of opera have approaches to their goals well defined and certain. The singer with a phenomenal voice and the other attributes that promise for the future finds persons who supply the great masters of teaching, and the conservatories make the novices ready for a career. Once passing through this period of preparation, the young singer, if the gifts still show their integrity under the polishing method, finds an opening quickly. The actress—at least the actress of English speech—has no seminary or conservatory that will insure such an education; and perforce must struggle on in that dispiriting, tedious and haphazard grind from which dramatic genius so often springs to fame in a moment.

A CENSORSHIP DOOMED?

Is the British play censorship doomed? It would appear that the Harcourt Theatre Bill, which will be zealously promoted for passage, sounds the knell of this function, which, in the name of the Lord Chamberlain, has survived from an illiberal period.

This measure has been introduced in the House of Commons by ROBERT HARCOURT, M. P., and is said to have many friends in that body, while it is backed by some of the most distinguished dramatists, litterateurs and patrons of art in Great Britain.

The bill proposes to abolish the censorship of stage plays, which under it would be treated by the method now applied to music hall performances. It provides that it shall not be necessary to submit any play to the Lord Chamberlain before the first representation thereof, "whether for hire or otherwise," and that it shall not be lawful for the Lord Chamberlain to forbid any play; that the powers of the Lord Chamberlain shall be transferred to the London County Council, which is equivalent to a Board of Aldermen in this country; and that the Council shall issue all licenses.

Nothing in the measure, however, is to affect the powers of the Lord Chamberlain under the Acts of 1845 in respect of the licensing and closing of theatres in places outside London where there are royal residences. As one of the paragraphs in the bill points out, it refers especially to the central part of London and Westminster and the Boroughs of Finsbury and Marylebone, the Tower Hamlets, Lambeth and Southwark.

The phrase "whether for hire or otherwise" recalls the fact that in recent years bodies of enlightened playlovers have formed societies for the representation of plays which the Lord Chamberlain's office had forbidden, such societies evading the taboo by making admission free to their members.

THE MIRROR at various times has pointed out many inconsistencies of the British censorship, which on occasion has refused to permit the production of artistic dramas that should be included in any great modern repertoire, while permitting other plays of a demoralizing and inartistic nature.

There will still be a problem to solve, however, under the new provision in London if it should be adopted. By what method will the County Council pass upon plays? And is such a body desirable or competent to decide in the matter?

TO REMODEL HERALD SQUARE THEATRE.

Plans were filed on Jan. 13 with Building Superintendent Murphy for rebuilding the fire-damaged Herald Square Theatre in remodeled design that will entirely eliminate the old second story extension over the foyer and vestibule. The balustrade over the colonnade columns will be removed and replaced by a parapet with decorative urn finials, and the vestibule and foyer will be rearranged and the old balcony staircase replaced with fireproof stairs of ornamental iron. The improvements will have the effect of making a long colonnade portico of the old entrance, and are to be made for Sam and Lee Shubert (Inc.), as lessees, from designs by Charles B. Meyers, architect.

A RECORD OF PRECOCITY.

Jane Marguerite Banks Steers, daughter of Carl Bayard and Magnolia Steers, died at McKinny, Tex., on Jan. 3, of spinal meningitis. She was born on Dec. 18, 1903, and made her first stage appearance with the Hyde Park Stock company in June, 1904, as the baby in Jane. During the season of 1907-08 she played child parts with the Metropolitan Stock company, and this season she had the roles of the Messenger Boy in A Message from Mars and Ripsey in A Poor Relation with the Albert Taylor company. Her parents are now with the Jack Emerson Stock company. Burial was at McKinny, Tex.

WESLEY AND PINCUS GET THEATRE.

Wesley and Pincus have taken over the Savoy Theatre in Atlantic City and will operate it as a split-week vaudeville house in conjunction with the Opera House at Chester, Pa. All acts booked by this firm for these theatres will play Monday, Tuesday and Wednesday at Atlantic City and will exchange places with the acts playing the Chester house the balance of the week. Wesley and Pincus book in conjunction with the United Booking Office.

PERSONAL.



ERTINGE.—Rose Ertinge, now seventy-four years old, as was noted last week in THE MIRROR, is the latest guest at the Actors' Fund Home on Staten Island. Miss Ertinge is vigorous physically and as alert as ever mentally, despite her age, and is said to be ambitious still to exercise her art as a litterateur, with which MIRROR readers are familiar.

SCHREFF.—Frital Schreff will leave the Knickerbocker Theatre on Feb. 1 to begin a tour in The Prima Donna. She will play Philadelphia, Boston, Baltimore, Washington and Brooklyn, remaining out until May.

ILLINGTON.—Margaret Illington arrived in San Francisco last week, and will remain there until next month, when she will be joined by her husband, Daniel Frohman. They will go to Pasadena together and probably come back to New York in the Spring.

VEBER.—Pierre Veber is expected to come to America to witness the initial performance of Paul Potter's adaptation of his comedy, Louts, to be produced at Weber's Theatre on Feb. 1 under the title of The Girl from Rector's.

DE MILLER.—Cecil De Mille, organized the American dramatic company that recently visited the Argentine Republic, the experiences of which were entertainingly related by Charles J. Bell, whose article was published in THE MIRROR two weeks ago. In condensing the matter Mr. De Mille's name was inadvertently omitted.

BLAUVELT.—Lillian Blauvelt has been engaged as leading soprano for the Mendelssohn centenary concert to be held in Albert Hall, London, on Feb. 3. She will appear in New York in Hansel and Gretel at Carnegie Hall on Feb. 27.

DOYLE.—Sir Arthur Conan Doyle underwent an operation on Jan. 10 for an internal affection. He is now convalescing.

DREW.—Next season John Drew expects to appear in a revival of Much Ado About Nothing, alternating the Shakespearean comedy with a new play by W. Somerset Maugham.

TERRISS.—Ellaline Terriss is rehearsing a new play called The Little Duke. It will be produced in London on Feb. 15.

HARRIS.—Henry B. Harris will sail for Europe on Feb. 18, bound for London by way of Spain. While in London he will arrange for the appearance of Rose Stahl in The Chorus Lady in March.

CARTER.—Mrs. Leslie Carter has postponed her New York opening in Kassa until next Saturday night, Jan. 23.

MAUGHAM.—W. Somerset Maugham, author of Jack Straw, Lady Frederick, and Penelope, has gone to Italy to work on a new play for the use of John Drew.

MCINTOSH.—Burr McIntosh is planning a ten months' trip to South America, to get photographs to be used in a lecture tour. He also expects to lecture during his trip.

MANNING.—Mary Manning is to appear soon in a new play by Langdon Mitchell, entitled Step by Step. She will have the role of a working girl.

ELLIOTT.—Maxine Elliott will give a tea party on the stage of her theatre after the matinee performance of The Chaperon on Jan. 22. She has invited all the prominent actors in town.

FARNUM.—Dustin Farnum's next play, by Edwin Milton Royle, is to be called The Half-Breed and is a sequel to The Squaw Man. Mr. Farnum will play the part of the son of his present character, grown up and come into his English estates.

SCOTT.—Mrs. Clement Scott contemplates appearing in a dramatic sketch in the English music halls and later in this country and Australia.

BILLINGTON.—On Jan. 4 Mrs. John Billington, long famed as an English actress, celebrated her eighty-fourth birthday.

IRVING.—That H. B. Irving has a notable following in London is proved by the fact that he has passed his one hundredth successive performance at the Shaftesbury Theatre in The Lyons Mail, a play which his distinguished father took from the dust heap and transformed into a melodramatic classic.

CURSON.—Frank Curson, the London manager, has recovered from a serious illness.

NATION.—Apropos of the appearance of Mrs. Carrie Nation at various London music halls, the Pelican inquires, "By the way, who was Mr. Carrie Nation, and what did he do?"

WARD.—Pamela Ward in Jerome K. Jerome's play, The New Lady Bantock, will follow Marie Cahill at Wallack's.

HOPPER.—De Wolf Hopper has denied a report that he is to leave the Shubert management at the end of this season. He expects to remain under the same direction for at least five years.

FITCH.—Clyde Fitch has made arrangements for a London production of The Woman in the Case, under the management of Herbert Sleath.

WILLIAMS DENIES THEATRE RUMOR.

A story appeared in the local papers last week to the effect that Percy Williams was negotiating for a site for a new vaudeville theatre in Brooklyn. The story stated that Mr. Williams would build a new playhouse in the Bedford section, to be located on the south side of Halsey Street, one hundred feet east of Bedford Avenue, and running through to Fulton Street. When asked for a statement regarding the matter one of the office employees in Mr. Williams' offices in the St. James Building, New York, said to a MIRROR representative: "Mr. Williams wishes to deny the story—there is no truth in the rumor."

A PLUTITUDE OF HARRYS.

The company engaged by M. H. Singer for his production of The Prince of To-night, soon to have its premier in Milwaukee, includes Harry Woodruff, Harry Plier and Harry Scarborough. Others in the cast will be Georgia Calne, Francis Demarest, Robert Aylesworth and Louis Grisel.

THEATRE MANAGERS DINE.

Annual Dinner of the New York Association—Speeches and Incidents.

The fifth annual dinner of the Theatrical Managers' Association of Greater New York was held at Hotel Astor last Friday night, with about 250 members and guests present. Among the speakers were Marc Klaw, A. L. Erlanger, William Harris, Oscar Hammerstein, Daniel Frohman, and Charles M. Burnham. Mr. Erlanger devoted his speech to a criticism of the New Theatre and the Metropolitan Opera House directorships, calling these institutions playthings of the rich who were tired of ping pong and horses. He paid a tribute to Oscar Hammerstein for his independence in building the Manhattan Opera House and managing it alone.

Mr. Klaw made a satirical speech in which he read from a pretended report by Charles Dillingham on the affairs of the Metropolitan. He also commented on the recent decision of the Corporation Counsel regarding the ticket speculator ordinance.

Mr. Hammerstein told of some of his experiences in Philadelphia. Percy Williams spoke on the Sunday closing question, and William Harris compared theatre conditions in his early years to those of the present day. An interesting event of the evening was the unanimous election of Oscar Hammerstein to membership in the association.

Among those present were:

F. R. Anderson, Max Anderson, Joseph Brooks, Martin Beck, N. Burkan, George Bowler, George M. Ballinger, John T. Brush, Charles Burnham, Hollis Cooley, George L. Cooper, P. M. Case, Jr., J. H. Curtin, E. F. Croker, George J. Cooke, W. J. Colihan, Madison Corey, Andreas Dippel, Henry Dorian, J. L. De Sauliers, A. Dischele, J. Dunn, A. L. Erlanger, Daniel Frohman, S. G. Freidfeld, James Forbes, M. Fishel, B. Feibleman, J. H. Griffith, Jr., Joseph Gordon, Joseph Grismer, W. Grossman, Arthur Graves, William Harris, M. Herrmann, S. M. Harris, J. J. Hagia, J. Huber, Victor Herbert, H. B. Harris, J. Hartig, Julia Hartig, J. E. Hardenberg, Al. Hayman, William Hammerstein, Arthur Hammerstein, Raymond Hitchcock, Ligon Johnson, Marc Klaw, George J. Krasa, Paul Keith, F. M. Knowles, Charles Klein, Lee Kugel, H. Lindley, M. Lowcher, A. Lichtenstein, Frank McKee, P. E. McKay, J. J. McCall, I. Marcussen, W. Moore, J. Murray, L. Mulligan, George Mayer, E. S. Murphy, Royal E. Moss, H. C. Miner, T. W. Miner, E. D. Miner, S. F. Nixon, F. Niblo, L. Newman, Charles Ogden, Eugene Presbrey, M. C. Roach, William H. Reynolds, J. W. Rosengren, J. A. Reid, Charles E. Rice, P. H. Sullivan, E. R. Smith, Howard Stevens, S. B. Sterne, N. B. Sterne, Ben Stern, D. J. Slattery, Jerome Siegel, J. H. Springer, J. W. Springer, Leo Schlesinger, A. Selwyn, J. Tennant, Frederic Thompson, J. W. Teller, W. R. Teltott, M. M. Thelme, Ralph Trist, Leo Yeller, A. E. Thomas, Renold Wolf, E. Waldo, John Welch, Percy G. Williams, Otto Weil, A. H. Woods, C. Willstach, F. Ziegfeld, Jr.

STAIR AND HAVLIN-NORRIS RUMORS.

It was rumored about town last week that William Morris, Inc., would take over several of the Stair and Havlin combination houses and place them in the chain of vaudeville theatres now controlled by William Morris, Inc. The latter concern declined to either confirm or deny the story, while George H. Nicolai, general manager for Stair and Havlin, denied to a MIRROR representative that there was any truth in the rumor.

NONNA VANNA AS OPERA.

Maeterlinck's Monna Vanna, with music by Henri Ferrier, was offered in opera form at the Grand Opera, Paris, on Jan. 13. The libretto follows the original text closely. Maeterlinck was strongly opposed to bringing out the work at the Grand Opera, considering it more suitable for the Opera Comique. He asked a restraining order from the courts, but judgment was against him.

MUSICAL PLAYS FOR THE NEW APOLLO.

The new Apollo Theatre, to be erected for Weber and Rush at Forty-seventh Street and Seventh Avenue will be devoted to musical comedy and not to burlesque. The same firm is planning to obtain a theatre in Chicago, also to be called the Apollo, for the same class of attractions.

CURRENT AMUSEMENTS.

Week ending January 23.

ACADEMY OF MUSIC—David Wardfield in The Music Master—394 times, plus 2d week—9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—William Hodge in The Man from Home—23d week—182 to 189 times.
BELASCO—Blanche Bates in The Fighting Hope—133 times, plus 1st week—1 to 8 times.
BIJOU—A Gentleman from Mississippi—17th week—132 to 139 times.
BLANEY'S—Vaudeville.
BROADWAY—Joseph O'Mara in Peggy Macree—3th week—34 to 41 times.
CASINO—Eddie Foy in Mr. Hamlet of Broadway—3th week—32 to 39 times.
CIRCLE—The Queen of the Moulin Rouge—7th week—51 to 58 times.
COLONIAL—Vaudeville.
CRITERION—William Gillette in Samson—14th week—46 to 103 times.
DALY'S—William Faversham in The Barber of New Orleans—2d week—4 to 11 times.
EMPIRE—Maudie Adams in What Every Woman Knows—9th week—51 to 58 times.
GAIETY—The Traveling Salesman—2d week—157 to 164 times; Thursday matinee, Fred Niblo's Lecture, Russia.
GARDEN—Henry E. Dixey in Mary Jane's Pa—8th week—45 to 62 times.
GARRECK—William Collier in The Patriot—4th week—67 to 75 times.
GERMAN (Irving Place)—The Blue Mouse—4th week—20 to 22 times; Baccarat—4 times.
GERMAN (80th Street)—The Talon—2d week—5 to 10 times; Great Players in The Little Town of Bethlehem—3 times.
GRAND OPERA HOUSE—The Squaw Man—271 times, plus 8 times.
GRAND STREET—The Rocky Mountain Express—20 times, plus 9 times.
HACKETT—The Vampire—1st week—1 to 9 times.
HERALD SQUARE—Closed by fire Dec. 22.
HIPPODROME—Sporting Days and Battle in the Skies—20th week.
HUDSON—Ethel Barrymore in Lady Frederick—11th week—63 to 90 times.
HURTIG AND SEAMON'S MUSIC HALL—Girls from Hapsburg.
KALACH—Yiddish Drama.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Frital Schreff in The Prima Donna—8th week—51 to 57 times.
LIBERTY—Announced for Jan. 23—Mrs. Leslie Carter in Kassa.
LONDON—Tiger Lilies Burlesquers.
LYCEUM—Billie Burke in Love Watches—22d week—147 to 173 times.
LYRIC—The Blue Mouse—8th week—50 to 60 times.
MADISON SQUARE GARDEN—Automobile Show.
MAJESTIC—Three Twins—214 times, plus 1st week—1 to 9 times.
MANHATTAN OPERA HOUSE—Grand Opera—11th week.
MAXINE ELLIOTT'S—Maxine Elliott in The Chaperon—2d week—33 to 36 times.
METROPOLIS—Stock co. in A Texas Steer.
METROPOLITAN OPERA HOUSE—Grand Opera—10th week.
MINER'S BOWERY—Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Sam T. Jack's Burlesquers.
MURRAY HILL—Fred Irwin's Show.
NEW AMSTERDAM—Little Nemo—14th week—108 to 115 times.
NEW YORK—Anna Held in Miss Innocence—14th week—35 to 42 times.
OLYMPIC—Rine Ribbon Girls Burlesquers.
SAVOY—Wilton Lackaye in The Battle—5th week—33 to 40 times.
STUYVESANT—Commencing Jan. 19—Frances Starr in The Eastway—1 to 7 times.
THIRD AVENUE—Vaudeville and pictures.
VICTORIA—Vaudeville.
WALLACK'S—Marie Cahill in The Boys and Betty—12th week—84 to 90 times.
WEBER'S—Joe Weber's co. in The Merry Widow—128 times, plus 1 to 8 times; The Devil—8 times, plus 1 to 8 times.
WEST END—Mrs. Fiske in Salvation Nell—65 times, plus 5 times.
YORKVILLE—Stock co. in The Charity Ball.

THE USHER



The heaven of modernism is working in the Methodist Church, whose governors so long have maintained a taboo of the theatre in its "discipline," despite the growing number of that faith who believe in rational amusements, including the drama.

In a recent meeting of Methodist ministers at Chicago, one of their number, the Rev. Johnston Myers, threw a verbal bomb in the following:

Theatres must not be regarded by the church as all bad because some are bad, any more than libraries are all taboos because some have bad books.

Twenty years from now the church will have a different view of the theatre than it does to-day. Your children will go to the theatre and profit by it, though you abhor the idea to-day.

One presiding elder rose to combat the foregoing. He thanked God that he never could change his attitude, "or go to a theatre," and he declared that he did not believe 5 per cent. of members of the Methodist Church attended the theatre.

"I know differently," returned Dr. Myers. "Nearly all church people go to theatres. They go under cover as far as their pastors are concerned. Why not lift the ban and let the people discriminate between the good and the bad? There is no more reason for disqualification of the theatre than there is of the library," and he predicted that the presiding elder's grandchildren would be patrons of the play.

That was not a pleasing story of professional rivalry and jealousy cabled the other day from Berlin.

Two of the best known German opera singers—Frau Wittich and Frau Krull—were cast for the part of Brunhilde and Sieglinde in Die Walkure at the Royal Opera House, Dresden.

There had been rumors of enmity between the women, although no one expected it to break out during a performance.

In the scene where Sieglinde kneels before Brunhilde, Frau Krull remained on her feet looking aggressively into her rival's face. Soon the two singers were engaged in a dialogue which was not in the book, which was by no means melodious, and which rapidly developed into an unedifying altercation. "In spite of a fortissimo passage from the orchestra," as the story goes, "the quarrelling was heard across the footlights and the curtain was rung down."

Is it not amazing that such a thing could happen in an atmosphere of art, and that German artists—presumably reticent and restrained as to extraneous matters in an operatic emergency—should thus have offended?

The public does not pay to witness such episodes; and yet the public enjoys them because they are so rare on any stage.

Martin Harvey, relative to a rumor that emanated from this side, has sent to the editor of the London Daily Express, in which the rumor was published, this letter, which he also forwards to THE MIRROR:

SIR,—I have just read the following statement in your issue of the 23d inst.: "There has been an exchange of cablegrams between W. Faversham, the American manager, and Martin Harvey. Last Summer Mr. Faversham sold the English rights of The World and His Wife to Mr. Harvey, and the present negotiations were for the purpose of securing an annulment of the contract. If Mr. Faversham is able to do this, as he hopes, he purposes to produce the play in London at one of Sir Charles Wyndham's theatres in April."

There has been no such exchange of cablegrams between Mr. Faversham and myself. My relations with Mr. Faversham have been the most friendly nature throughout. He is fully aware that I have already produced the play according to my contract with him, under the title of Slender, at Birmingham on the 9th inst. He also knows that I intend to produce the play in London next year, and is the last man, I am sure, who would wish to withdraw or trespass upon my rights. As it was Mr. Faversham himself who wished me to have the play for England which he contemplated producing in America, it is quite unlikely he would consider bringing the play here. In addition to this, Mr. Faversham, since his production in New York, has very kindly assisted me in every possible way.

You may call to mind that the coming production of the play by me was announced in the Daily Express some months ago, and arrangements have now been made to give it during the coming season.

I am, dear sir, yours faithfully,
(Signed) J. MARTIN HARVEY.

This clearly sets forth, it would seem, the relations between Mr. Harvey and Mr. Faversham with regard to the play and their respective uses of it.

The Shakespeare memorial matter has at last been settled in London, at least as to the form it shall take.

The Memorial Committee has decided with practical unanimity to recommend the establishment of a national theatre, at which Shakespearean plays will be presented at regular intervals and also other plays by living and dead dramatists. Foreign companies will sometimes be invited to produce foreign plays. It is intended that the theatre shall be a state institution, except that Parliament will not be asked to subsidize it. The educational and municipal authorities of the country will be asked to associate themselves with the theatre. Public subscriptions will be invited. The theatre will be controlled by a Board of Trustees and the management will be representative of current literature, the drama, music and education.

Yet in this feature alone—a diversity of minds that individually seek to enforce opin-

ion as to manner and method—will probably be found a source of contention.

Modern ideas are influencing the Paris Opera, under the administration of André Messager and Louis Broussan. These gentlemen attacked the clique some time ago and suppressed that ancient but mercenary body, after a contest.

Their latest step in the direction of art was the recent forbidding of artists to acknowledge applause, except at the end of each act. This will prevent the resuscitation of the dead and other incongruities that applause stimulus has imposed upon operatic performances.

Perhaps the recently disclosed desire of the Metropolitan Opera authorities to banish the encore and discourage floral displays in the honor of singers had an impulse from Paris. In any event, all these reforms are calculated to clear the artistic atmosphere.

The Citizens, of Columbus, O., the other day noted with type that expressed amazement the fact that "the first man to be received at the penitentiary in 1900 was the Rev. Francis N. Boyd, a Logan preacher."

The crime for which this clergyman is incarcerated cannot be detailed.

Now, what if it had happened that the first man committed to the Columbus penitentiary in 1900 had been a player instead of a preacher?

REFLECTIONS.

Arthur Wynn took Joseph O'Mara's part in Peggy Machree during the star's illness and made an excellent impression by his singing and acting.

Ethel Tucker, who has been touring the Northwest with her husband, Whit Brandon, fell on the ice at Ontario, Ore., one day recently and broke her left leg above the ankle. She was taken to the Multnomah Hospital, where she will remain until well. Mr. Brandon will still dates already arranged and then close for the season.

A reading of the Suffragette play, Votes for Women, was given at the Berkeley Lyceum on the night of Jan. 9, by Mrs. Craig Wadsworth. The play has been presented in London, but a regular stage representation in this country seems to be in the haze of the future.

Frank Base, of the Travern Stock company, now in the fifth successful week at the Camden Theatre, Camden, N. J., won instant favor as Silent Sam, the ranch owner, in The Cutest Girl in Town, and as Manuel Gomez, the Italian musician, in Anita the Singing Girl.

Albert Hoogs, from San Francisco, whose family is one of the best known on the Coast, has just acquired the rights of C. T. Denry's latest farce, The Fascinating Widow, in which he will star Otis B. Thayer. Mr. Thayer's last successful play was A Square Deal, which was produced at the Bijou Theatre in New York a couple of years ago.

Arlie Gardner, formerly of the firm of Clarke and Gardner, the pioneer managers of the Temple Opera House, Natchez, Miss., and afterward the owners of the New Baker Grand, was married at El Paso, Texas, on Dec. 29 to Ella Garrettson, Shepard. Mr. and Mrs. Gardner will be at home to their friends after Feb. 1 at Tombstone, Ariz. Mr. Gardner holds a position with the Tombstone Water and Supply Company.

Frank P. Prescott is in advance of Stetson's (coast) Uncle Tom's Cabin company this season. Charles Grapevine has accepted a new play, entitled A Brave Coward, by J. Stacy Hill and Thomas Addison, for production next Spring.

Joseph Allenton is this season stage-manager with The Thief company, on tour.

Frederick M. Davidson has been granted a decree of divorce from Martha Howard Davidson by Justice Scudder in the Supreme Court, Brooklyn. Mr. Davidson was last year a member of the Abner Opera company and his wife had been a member of the Bostonians.

A son was born to Mr. and Mrs. James Leslie at Meriden, Conn., on Jan. 6. Mrs. Leslie is the youngest daughter of Mr. and Mrs. George H. Adams.

Estelle Walsh has left the Midwood Sanatorium, Flatbush Avenue, Brooklyn, where she underwent an operation last September. She is now at Montclair, N. J.

Columbia University Players' Club will give its annual entertainment at the Waldorf-Astoria the week of March 8. The title of the play is in Newport.

Louise Beaton (Mrs. Al. H. Woods) is to return to the stage for a single week on Feb. 1, appearing at the Grand Street Theatre in a revival of Rachel Goldstein.

Charles Mortimer, after four years on the Pacific Coast, where he was successful under Russell and Drew, John Cort, Dick P. Sutton, Colonel J. E. Caven, and Percy Hunting, has resumed his Eastern tour under management of J. M. Hill. His plays are The Internal City, A Fool's Revenge, A True Oklahoma-Man, and Measure for Measure. His company includes Naomi Davidson, Alice Dunning, Mr. and Mrs. D. G. Henderson, Frank Merrill, A. Y. Bowtell, Guy Anderson, Herbert Marden, Master Glenn Vane, with Elmer Martin leader and C. R. Gardner advance.

Dr. Ludwig Wullner, who has been appearing in song recitals, is to join the German Theatre Stock company in March, to play leads in Oscar Wilde's Salome and Ibsen's Rosmersholm.

The full company engaged to play The Girl from Rector's is as follows: Violet Dale, Van Rensselaer Wheeler, J. W. Ashley, William Barnes, Dallas Welford, Elita Proctor Otis, Nina Blake, Nella Webb, Herbert Carr, James W. Dalton, Max Freeman, Isabel O'Madigan, Mildred McNeill, Valentine Logan, and Walter G. Burris.

Tilston Bryce wishes to thank George Elmore and members of the Wanted by the Police company for paying his fare from Detroit, Mich., to Buffalo, N. Y., and for other favors granted him after closing with A Texas Ranger at Sioux City, Iowa.

Lillian Maynard is starring through the South in a comedy-drama, My Dixie Girl, and is meeting with much success.

Dr. Torrey, the revivalist who some time ago created an adverse sensation in Philadelphia by attacking the theatre as an immoral institution, has been holding forth to the same effect in Scranton. In the Scranton Times of Jan. 9 James B. Connelly, playwright, has an effective answer to this reverend gentleman.

Green's Opera House at Mart. Tex., was destroyed by fire on Jan. 9, with a loss of about \$13,000.

Maurice Levi, composer and general manager for F. Ziegfeld, Jr., sailed for Europe on the Oceanic last Wednesday in the interests of Mr. Ziegfeld's next Summer's roof-garden production.

Joseph B. Glick, acting manager for Charles R. Hanford, was called home from Hutchinson, Kan., to Cleveland, O., last week, on account of the death of his father.

Edna Wallace Hopper has rejoined Fifty Miles from Boston to play the role she originated.

A professional matinee of The Patriot will be given at the Garrick Theatre this afternoon.

Mrs. Archibald Haynes (Minna Gale) will lecture at the Berkeley Lyceum to-morrow (Tuesday) afternoon at three o'clock.

Constance Collier, who is now playing in Samson, with William Gillette, will have the only feminine role in Bernstein's Israel when that play is produced next season.

Hurtig and Season have given to the Italian Press Association 2,000 orchestra seats for evening performances at the Yorkville and Metropolitan theatres, to be sold for the benefit of the earthquake sufferers.

REVIEWS OF NEW PLAYS.

ENOUGH NEW OFFERINGS TO WHET THE APPETITE FOR MORE THIS WEEK.

Faversham in a Romantic Play—A Popular Success—Bernstein's Strong Drama at the German—A Melodramatic Offering—Warfield's Return—Other Playhouses.

To be reviewed next week:

THE VAMPIRE.....Hackett
THE RASINIST WAY.....Stuyvesant
KASSA.....Liberty

Daly's—The Barber of New Orleans.

Romantic play in four acts, by Edward Childs Carpenter. Produced Jan. 15. (William Faversham, manager.)

Victor Jallot.....William Faversham
Luis Delgado.....E. Cooper Cliffe
Bene Gasconne.....Lionel Belmont
Etienne Lemaître.....Percy C. Waram
Vilheola.....Harry Redding
Delmore.....Berton Churchill
Allard.....Morton Selten
Moreau.....Frank A. Lyon
Poupet.....Francis Bendtson
Ladwig Froebel.....Leonie Flinckh
Antoinette.....Charles Harbury
Carresse.....Julie Opp
Mouquet.....Alice Belmont
Ottile Trudeau.....Olive Oliver
Toussaint.....Gertrude Angarde
Mouquet.....John May
Baptiste.....Fleischer Brown
Zalugia.....John Douglas

In New Orleans, in 1804, there was a barber, dancing master, maître d'armes, poet, diplomat and gentleman, named Victor Jallot. As a boy he had been a refugee from France, and sold with his ship company as a redemptioner. He bought his freedom, established a law office and became famous. He fell in love with Antoinette, adopted daughter of Ladwig Froebel, a ship owner and financier. When the play opens there is under way a conspiracy, headed by a Spanish, Delgado, and a Frenchman, Gasconne, to start a rebellion against the United States and make a free Louisiana. Jallot learns of the plot and surrenders, and volunteers to become one of the conspirators. A scurrilous paragraph in a newspaper, hinting at his relations with Antoinette, attracts his attention before the more important matter of the rebellion, and he seeks out the editor to fight him. The editor, being somewhat cowardly, agrees to retract the paragraph, which he confesses was written by Gasconne. Jallot takes up the matter of discovering the chief conspirators. Delgado and Vilheola, recognized Antoinette as a slave girl he had left in the keeping of Froebel fourteen years before—an octopus, he claims. He offers her for sale, and Froebel, heartbroken, is compelled to see his foster daughter put up at auction. Jallot, to save her, buys her with a ticket given him by his assistant, Poupet, who has taken a bill of sale. Poupet and Jallot's adopted son, Jerome, hang a United States flag in front of Jallot's atelier. Investigated by Gasconne and some mobsters, the mobsters are driven away by name, a mob gathers to tear down the flag and the barber, Antoinette comes to warn Jallot. The hero, having Gasconne in his chair, shaving him, makes the Frenchman confess the authorship of the newspaper paragraph. The mob comes and Jallot, sword in hand, harangues them at length on the duty of treating either Spain or France, and wins the day. But Antoinette learns of the stigma on her and of her purchase by Jallot. In the last act, however, she tells him that she is not a slave, but a free woman, and she is a certain Margot, princess of France, whom he has known on the ship. Naturally they come to the usual understanding.

The author has filled his play so full of detail that a recounting of the story must necessarily seem incoherent. Yet the play—entertainment would be a better term—is consecutive and somewhat logical in its sequence. It is never plausible, nor is it intended to be. It presents many evidences of cleverness in devising situations, and a certain happiness of diction that make it a very agreeable thing to witness. It will serve its purpose, and its faults may be forgiven without doing violence to the critical faculty. The staging is of high rank and the acting almost flawless.

Mr. Faversham as the perfect barber has a role much like those hero parts in which he used to delight theatregoers. Having personality most of the attributes of the character, and the skill to represent them consciously, his performance is most agreeable. And Julie Opp as Antoinette plays with discrimination, best in the lighter scenes. Olive Oliver has the character of a coquettish maid, ready to transfer her allegiance as her heart dictates. She plays it well. Gertrude Angarde is agreeable as the quondam Tom, and Alice Belmont is natural as Carresse, a new "mammy."

H. Cooper Cliffe, the Spanish gentleman of The World and His Wife, becomes the Spanish villain in this play. His acting here shows the same power of stimulating racial characteristics as in the earlier piece. Lionel Belmont plays the French conspirator, Gasconne, extremely well. Percy C. Waram as the jealous Lemaître is excellent, especially in the third act, and Harry Redding as the less ardent Vilheola makes a good companion. Berton Churchill as Osbourne, the sheriff, is unaffectedly natural, and his laugh is infectious. Morton Selten is seen to advantage in the character role of the peaceful editor, and Frank A. Lyon makes much of his small opportunities as the innkeeper, Moreau. Charles Harbury as Froebel plays the heart extremely well, but on last Friday night his voice could scarcely be heard in the middle of the orchestra. That is his only fault. Francis Bendtson as Poupet, a quondam boy, comes near carrying off the acting honors after the star. His characterization is excellent, and his performance in general shows the results of intelligent study. Leonie Flinckh is natural as the boy, Jerome.

There is no question as to the success of the play, from a standpoint, and Mr. Faversham could safely plan to keep it on for the rest of his season at Daly's.

New German—The Talon.

Drama in four acts by Henri Bernstein. Produced Jan. 13.

Achille Cortelon.....Emil Lind
Anna.....Martha Spier
Julius.....Carl Samersmann
Antoinette.....Hedwig Reicher
Vincent Leclerc.....Hedrick Marlow
Paul Ignace.....Ferdinand Stell
Madame Leclerc.....Ernst Wernicke
Virgile.....Harry Liedtke
Guy-Germaine.....Lina Eusebia
Madame Leclerc.....Marie Reichardt
Mlle. Leclerc.....Ellen Morgan
Young Leclerc.....Conrad Dousen
Germot.....Robert Schultze
A lieutenant of police.....Hans Ludloff
A model.....Elsie Gergely
A servant.....David Steindler
Madame Dousen.....Elsa Hagemann

Julius Dousen has a beautiful twenty-two year old daughter, Antoinette. The girl, assisted at every point by her father, wins the love of Achille Cortelon, the editor of a socialist paper, and is accepted by Antoinette. She willingly throws over a young lover for her elderly admirer, who, in her eyes, is desirable only because of his money. Anna, the editor's daughter by his first marriage, on meeting her father's fiancée, immediately distrusts and dislikes her. Two years pass. Cortelon, completely under the influence of his extravagant wife, lives far beyond his income. A railroad corporation offers him a financial inducement for not attacking its schemes of aggrandizement. At first he indignantly refuses the bribe, but Antoinette wheedles him into accepting it. A vigorous denunciation of the railroad's methods has been written for the paper by one of Cortelon's most capable assistants, Vincent Leclerc. On him Antoinette has vainly exercised her wiles for a period dating back to a time before her marriage. Cortelon tries to convince Leclerc that the article in question must be softened, but Leclerc, refused, and when his employer attempts to coerce him, he resigns. Anna, after a scene with her father, who had insisted that she be friendly with Antoinette, also leaves the home. Ten more years pass. Cortelon, now a Senator on the Conservative side, has aged rapidly under the burden of his guilt and under the knowledge that his wife, still madly loved

CLAIBORNE FOSTER AS BUSTER.



This is Claiborne Foster as she appeared in the Christmas pantomime presented in the South during December by Elinor Foster-Comegys. Claiborne was very busy in the role of Buster, and delighted the children in the audience by her pranks. Buster resolves to sit up late on Christmas Eve and catch Santa Claus. It turned out that Santa Claus caught her, and then what happened is only known to those who saw the pantomime. If the Southern critics are to be believed Claiborne is a very clever little actress.

by him, is unfaithful to her marriage vows. Hungry for a kind word and eager to unshackle himself to a sympathetic soul, he calls on Anna, now a famous sculptress, at her studio. She receives him kindly but is anxious to have him go, because she is expecting a visit from Leclerc, his bitter enemy. He begs to let him meet Leclerc, who he has heard has an affair with Antoinette. When the two meet, Cortelon on his knees begs Leclerc to have nothing more to do with his wife. Leclerc shrugs his shoulders and refuses to make any promise. Four more years and Cortelon is a Minister of State. A campaign is being carried on against him in the Senate. It is charged that he has accepted bribes. The charge is true. To supply Antoinette's never-ceasing demands for money resort had to be had to dishonest means of procuring it. Anna receives from Leclerc a copy of a letter written by her father, which proves his guilt beyond a doubt. Armed with the letter she goes to her father and begs him to save himself from prison by sending in his resignation. Antoinette, seeing that her husband's ruin is certain, turns on him and tells him why she married him. He, in turn, berates her and finally orders her out of the house. After she has gone, word is brought that there are demonstrations against him both in Parliament and in the streets. The police come to escort him to the session, but he refuses to go without his wife, whom he believes to be still in the house. A letter is brought in to him from his wife, in which she says that she has gone to Scotland with one of her lovers. Half mad, he rushes to the window, where a stone thrown by one of the angry mob outside strikes him on the forehead and destroys his reason completely.

This was the first production of The Talon (Die Kralle) in America. When first put on in Paris some years ago it bore the name La Griffe. Seldom does the leading figure in a modern drama so completely center all the interest on himself as does Cortelon. The Talon is nothing more than a microscopic study of the gradual moral and physical decadence under the influence of an utterly debased woman. There is no comedy to distract one's attention from the pitiful spectacle. As is the case in Samson, most of the characters are rotten to the core. Antoinette, in fact, lacks little of being a monster. She is impossibly bad. Anna, the only really decent person in the play, lacks significance. Even she says frankly that, had she had a pretty face and figure, and had her mother not left her a small sum of money, upon her leaving home she would have gone upon the streets. As is usual with Bernstein, there are scenes both powerful and brutal, and at the same time more or less theatrical. The play is very unpleasant. The end of the third act, with Cortelon on his knees before Leclerc, leaves a decidedly bad taste in one's mouth. Admitting that Cortelon is weak, still it is difficult to conceive of any man's solving the problem of the triangle in such a way.

Mr. Lind was the hero of the evening. During the first two acts he was excellent, but in the climaxes of the third and fourth acts his work carried the audience by storm. It was followed by an outburst of applause, mingled with cheers, that Mr. Lind had really earned. Miss Reicher, beautiful as always, played the adventuresome Antoinette, satisfactorily. The part made no great call upon her ability. Mr. Samersmann, as Dousen, occasionally overacted. Mr. Marlow was at his best in the role of Leclerc. Miss Spier was effective as Anna.

Grand Street—Sold Into Slavery.

Melodrama in four acts, by R. A. Judson. Produced Jan. 11. (A. J. Spencer, manager.)

Adolph Metz.....John Martin
Austin Rogers.....Aubrey Novoa
Robert Drummond.....Herbert O. Russell
Colonel Terrance O'Toole.....John Morris
Gaston Le Farge.....William Marsh
Tom Wiggins.....John A. Hendley
Jack Jackson.....Frank G. Edwards
Cora Metz.....Emily Lovell
Margaret Vincent.....Clara Mathis
Ella Hawkins.....Emily Curtis
Kate Metz.....Lola Powell

The Grand Street last Monday night had the distinction of offering the only really new play in town. It was something of an event. The Grand Street's first-nighters were out in force, with jaded melodrama appetites whetted by a display of marrow-freezing lithographs, on the one side to find in this latest offering something new. But the audience that packed Mr. Woods' theatre was disappointed. Death came to the wicked in the most ordinary way (for melodrama), and in the way of torture there was nothing more nerve-racking than the attempt of the adventuresome to gouge out the eyes of the heroine's aged father with a red-hot iron. (Grand Street saw the same feat beautifully done many weeks ago in Messenger Boy No. 42.) All Grand Street's melodrama friends were in the cast, and here's the story they told. It's quite simple:

Kate Metz, the daughter of Adolph Metz, an old engraver, even though she is really in love with and beloved by Robert Drummond, a young bank clerk, is compelled to marry Austin Rogers, an old man in whose office she had been employed and by whom she has often been insulted, because Rogers has found out that the old man, her father, has been engraving plates for the making of horns \$20 bills and threatens his arrest if the girl doesn't consent to the union. To save her father the girl yields, all the more readily because she has been tricked into believing young Drummond the father of another woman's child. (They don't do things by halves down Grand Street way.) The girl's father, at heart, is really innocent, since he had been duped into making the plates by his new wife. Kate's wicked stepmother, who had assured him that they were intended to be used for curious book plates by an artistic friend of her's, Drummond, after four acts of terrifically hard labor, succeeds in proving Rogers a fraud, thereby annulling the marriage with Kate, frees the father from culpability, and sends the counterfeiter, including the wicked stepmother, to

(Continued on page 4.)

THE MATINEE GIRL.

THE PHILOSOPHY OF HAPPINESS, THE USEFULNESS OF SYMPATHY, AND SOME RANDOM NOTES.

The Uncertainty of Playwrights—The Basis of Mrs. Burnett's Play—What the Delicatessen Men Said—Maxine Elliott's Heart—Mrs. Potter and a Genius.

IN the speedy end of a play that was withdrawn last week, after a fortnight's life, we were confronted again with a condition for which there is no apparent remedy.

George Ade, on the eve of the production of a play that was the successor of his two tremendous successes, *The Sultan of Sulu* and *The College Widow*, referred to that condition in words that were prophetic. "A fellow is always afraid that he can't live up to the work he has done," he said, and his next production was a woeful fulfillment of his fears. Since the work which George Ade has done has been of a nature, up, down, up, down, with a horrible uncertainty on the part of the author as to which way up and which down, producing a dizzying unbalance.

George Broadhurst after his *The Man of the Hour* had his *The Easterners* and an international marriage. After Charles Klein's *The Music Master* and *The Lion and the Mouse* came his *The Daughters of Men* and *The Step-Sister*. The late brilliant and lovable Bronson Howard after his powerful *Shenandoah* wrote a play which lived for one week. If *White Whiskers* memory be reliable that play was called *The Banker*. Of one fact *White Whiskers* is sure, that its life was one brief, languid week.

I have enjoyed a peep at the thoughtful lines of Frances Hodgson Burnett's *The Dawn of Tomorrow*, which Eleanor Robson is to illuminate. It is surcharged with a hopeful philosophy.

"I believe nothing, I know nothing," the man of science is made to say. "I'm a hard-headed specialist, with a neck as stiff as a bar of iron. I believe nothing, I know nothing. But I see where the age is turning. There is a murmur in the air and swelling in the making of the dead centuries stir in their graves."

Here is the sentiment crystallized in language of as much force as a lesser elegance. "If things ain't cheerful, people is got to be. If yer born cheerful yer can stand things better. I gets many a bite an' a copper co's that. Tell yer wot. There's a lot of things 'appens in this ere world. And I've seen abah't 'art of 'em, I ave. But there's one thing I ain't come across yet. That's a thing as wos as bad as yer thort it was. There ain't nothin' as bad as that."

Which is a good thought to carry into the new year. Here is another. It was given to Aunt Jane and me with New Year greetings from our delectable man. He's an artist in his trade, that delectable man. I have for him the esteem we feel for all who do their work well, plus the enthusiastic regard for those who do their work better than they are required to do.

It is pleasant to turn out of the roar of Sixth Avenue into his little shop. His edible wares are arranged with the same eye for color effects as a high class gardener shows. He keeps his shop perfectly ventilated. There isn't a square inch of glass or floor or woodwork but is so polished you can see your own matinee-garbed self reflected in it. He is a little man—most great men are. His face is withered and fresh colored like parchment galvanized into pink. His eyes are blue and frank and kindly. He wished us a Happy New Year and meant it. And he made to the stereotyped words a quaint addition of his own, as he handed the package of pinolins to Aunt Jane and the salted almonds to me.

"And I wish you both more and more of the two things we all need to face the new year with."

"Two things?"

"Yes, madam. Courage and patience."

Aunt Jane and I looked a little self-consciously at each other. We haven't lived under the same roof since I made my entrance beneath it with an infantile squawk without learning each other's character maps.

"I have courage but no patience," I shamefacedly confessed.

"And I patience but no courage," faintly admitted Aunt Jane.

"Ye need them both, ladies," said the old delicatessen man. Seven years ago come the nineteenth of January I was burned out. I lost every cent I had and I had a family. But I began again. That took courage. And I kept right on. That took patience." He looked around the little shop. "And we're all right now. But we must keep all right. And that will take both courage and patience."

It has been fashionable to quote the line, "Jeffy regular, splendidly null," with Maxine Elliott as its object. Some human siphon squirted the impression that she is "a creature of fire with heart of ice."

It is often melted, that heart of ice. Twice was that marvel of anatomy achieved in five minutes on an afternoon last week. Miss Elliott sat in a box at Blaney's Lincoln Square. She had come to see Mrs. James Brown Potter, and she listened attentively and appreciatively to "Captive Memories" and "The Cane-Bottomed Chair." But when the pathetic lines of "Little Boy Blue" were reached it was not the reader alone whose eyes gleamed through tears. One of those pearls from the ocean bed of the heart trembled on Maxine Elliott's black lashes and rolled unheeded down her cheeks.

"My favorite was 'The Cane-Bottomed Chair,'" said one of her party. "Was it not yours?"

"No, 'The Little Boy Blue,'" she answered, and that tender veil fell upon her features that always softens them when she talks of Gertrude, her sister's little one.

There was mention of Clara Morris and her sore straits, since the attempt to sell "The Pines," her home at Riverdale-on-the-Hudson, had failed, and the company who holds a heavy mortgage on it had taken steps to foreclose. Instantly Maxine Elliott leaned forward, sympathy welling from her dark eyes. "What ought to be done?" she exclaimed. "I will do what I can, of course. I will head a subscription."

When Beulah Tyree married and left the stage every friend of that dark-eyed, ebullient young woman said, "But what will she do with her steam?" "Her what?" "That tremendous energy of hers. It must have another outlet than home making and keeping." The friends were right. She needed the outlet and has found them. One is a farm near Mount Kisco, where she has a big family of chickens and other things fowls mightily. Recently she found another rill down which trickles a stream of that energy. She has written a story that a magazine editor told me is one of the brightest and most practical tales he has read for a year. We will see it soon, featured in his magazine. It is always good to meet the former Miss Tyree. She gives you the impression that the world is well ordered. She is living truly the role of a Contented Woman.

"Splendid work in a glorious success," was David Belasco's wired critique of Frances Starr's creation of Laura Murdoch in *The Eastern Way*, sent to a friend in New York from Washington last week.

A hundred or more of us jammed elbows in each other's ribs and trod on each other's toes and nibbled wafers and bonbons, as is the way of receptions, at the opening of Madame Lina Ca-

valleri's steller on a recent Sunday. Madame Cavalleri, looking chic and simple as to gown and elegant as to eyes, mingled with her guests as joyously as a second season debutante. Anna Held was there, and for the first time in the ten years of our acquaintance she made her eyes behave. Madame Calvé was Madame Cavalleri's mascot, buying a wee, dainty violet of Italian pink. Which reminds me of Madame Cavalleri's tea noot.

A visitor gushed about the admirable arrangement of the toilet wares. "Like flowers in a garden or a conservatory," she exclaimed. "The French have exquisite taste. Don't you think so, madame?"

The slender shoulders of the Roman went up to match the arch of her eyebrows.

"Yes," she returned, "the French have taste, but the Italians are artists."

This came by way of interpreter, for Madame's present vocabulary is limited to three phrases: "How do?" "All right," and "Good-bye."

Mrs. James Brown Potter has been through the mills of the interviewers, and come out of the hopper chastened but wondering and a little sad.

A jaundiced-colored sheet having hired Mary MacLane, she of the immortal six tooth-brushes, to add somewhat to its already high flavor, sent that unparalleled young person to interview Mrs. Brown Potter. The press agent conducted the twain, Miss MacLane and the illustrator, to the visiting actress' dressing-room. Mrs. Potter stood at attention and waited. The press agent smiled. The illustrator sketched. The genius interviewer began:

"I never heard of you before. Are you an American or an Englishwoman?"

Mrs. Brown Potter, a "bit dazed," as she afterward explained, could think of nothing to say. The genius interviewer had dried up. The interview broke up. The genius went into retirement, stating that she must wait for inspiration. She waited three days. The managing editor rent his temples. He asked the artist to write the interview. The artist refused. At the eleventh hour and fifty-ninth second came the copy of the inspired story. It began: "I don't like Mrs. Brown Potter and she doesn't like me."

Maude Fealey and Douglas Fairbanks had a reunion at the Twelfth Night revel. They had been gaily together at Denver, and Miss Fealey was most frank about not very remote time.

"Oh, Douglas," she exclaimed, "I do hope you don't mind bathing as much as you used. Don't you remember when your mother used to say, 'Douglas, Maude takes a bath all over every day. Why won't you at least let me wash your neck?'"

In Carlotta Hillman's company of six persons there is one to whom offensively refer as "the veteran." He is one John Tansy, aged six years.

"Is this your first part?" asked a would-be fatherly actor.

Master Tansy gave him a side-glance of disdain.

"Now," he answered; "this is my fifth season."

"Indeed! Whom have you been with?"

"Olga—Nethercole, you know—and some more dames."

Master Tansy having been as he thought over-rehearsed, was beginning to be a bit perfunctory.

He was gently admonished by the stage director.

"When you are playing a scene with Miss Nilsson, your mother, you must not look out over the house, but at her. You want to be a good actor, don't you, John?"

"Now, I don't. When I grow up I'm goin' to be a cowboy."

NEWS FROM PARRAL, MEXICO.

Opportunities for Good Vaudeville Combinations—Entertainment Desired.

(Special Correspondence of The Mirror.)

PARRAL, CHIH., MEXICO, Jan. 2.—One of the very best things given here in a long time was the concert at the Foreign Club Hall New Year's afternoon. The hall was packed to the doors and all numbers were enthusiastically received. Mrs. C. M. Dobson made the hit of the concert in the aria, "Samson and Delilah." She was in excellent voice and was heartily cheered at the finish. Victor Stallforth, of Weidenfeld, Germany, student of Miss Hartmann, gave two good baritone solos in German, and had to respond to encores. Richard W. Macfarlane, of London, England, was good in his solos and was liberal with his encores. The string quartette composed of Mexicans, all of them artists, was well received and had to respond to encores.

This is the first entertainment we have had for many months. The fine new theatre has been idle for a long time. Not even a moving picture show has come our way for many moons, and the first attraction that does venture out this way will reap the golden harvest, for the people are theatre hungry. Times are improving here and will continue to improve. It all depends on the metal market. With silver going up every day the mines will resume and prosperity will reign supreme again.

The Miller Brothers' 101 Ranch made good in other parts of the Republic but did not come out here. We are too far off of the main railroad line.

A good traveling combination vaudeville and picture show will make a hit in this country now, and as the season will soon be over in the States there ought to be a number of such attractions headed this way. The best season for shows here is when they are through the States for the Spring months. The winter months are not good, as the houses have been built without heating plants.

LOUIS BRELACH.

FOR A THEATRICAL MUSEUM.

Florence Elgfeld, Jr., has sent the following letter to Andrew Carnegie, under the date of Dec. 29:

DEAR MR. CARNEGIE:

It has occurred to me that a man of your broad-mindedness, wealth and philanthropy might want to render the American stage a service of inestimable value. Every successful theatrical manager and player knows that scattered over the land are play-bills, photographs and lithographs of the most famous men and women of the English and American stages. Some of these decorate the sitting-rooms of saloons; some add to the attractiveness of restaurants and some are found in the green-rooms, engine and property rooms of theatres. For instance, in a little basement saloon in Chicago called "The Bee," the excellent photos of Sir Henry Irving, Sir Charles Wyndham, Edwin Booth, Lawrence Barrett, Thomas Keene, and W. J. Florence, and London and New York playbills of fifty, sixty and seventy years ago. Would not a library of dramatic art in New York city be a place of wonderful interest to visitors? Would not the dramatic profession take pleasure in such an institution and gather and send in the riches which would keep green in our memories the pictured likenesses, the stories and the plays of our Dravus, and Barzanes, and Jeffersons? Is it not time an effort was made to gather and preserve these last mementoes of those who have contributed so much to the enjoyment of ourselves and our forefathers? Is it not one of hundreds in this profession who would aid in gathering and sending in these relics if a building suitable for such purposes were provided? Cannot we get this movement started and have it carried to a successful issue? Trusting to hear favorably from you and wishing you the complements of the season, I am,

Sincerely yours,
(Signed) F. ELGFELD, JR.

LILLIAN LEE GETS JUDGMENT.

Lillian Lee has been awarded judgment against F. Elgfeld, Jr., for \$109.41 in her suit for breach of contract. She asked for five weeks' salary at \$100 per week. The judgment awarded pays for five weeks' salary and \$14.41 for expenses incurred in coming from Philadelphia to New York to rehearse in Miss Innocence while playing in *The Pines* of 1908. Miss Lee expects to take the case to a higher court.

AMERICAN ACADEMY MATINEE.

Two Plays Offered by Students at the Empire—The Acting.

For their fourth performance of the season the students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School, at the Empire Theatre, last Friday afternoon, presented for the first time a four-act comedy entitled *Marriage*, by H. H. Boyd, and a one-act play, *Squaw of Bear Claw*, by Evangeline M. Lent. The comedy was cast as follows:

Mr. Cheyne	James Moran
Mr. Cheyne	Raymond Hollis
Richard Linden	Arthur F. Homan
Peter Trull	Marshall Stuart
Dick Linden	Gertrude Miller
Mr. Cheyne	Flamenco Hart
Mary Linden	Emilie Callaway
Ann Sherwood	Joan Webster

In the play there is much giving and taking in marriage and much elaboration of commonplace platitudes about divorce. Richard and Mary Linden, who have been divorced for four or five years, and who have not seen each other since the severing of their matrimonial ties, meet unexpectedly at the house of the former's aunt, Mrs. Cheyne, in New York. Richard Linden is engaged to be married to Ann Sherwood, his aunt's companion, and his ex-wife contemplates matrimony with her attorney, Peter Trull. Ann Sherwood, however, knows that Linden, at heart, is really still in love with his former wife, and she knows that she herself is in love with Peter Trull. So she goes about a systematic untangling of the quartet's love affairs. She arouses the jealousy of Linden's ex-wife, and that lady makes herself so charming that her former husband proposes a second marriage.

The acting, with one or two exceptions, was very good. The Mrs. Cheyne of Florence Hart was admirable, a characterization (when the player wasn't hampered by the author) almost without a flaw. Joan Webster was delightful as Ann Sherwood. Emilie Callaway was a bit too reserved and repressed to appeal to her hearers until the fourth act, when she thawed and became quite likable. A little girl, Gertrude Miller, played Dick Linden very intelligently and in a voice happily lacking the uncanny falsetto precocity so often apparent in "child actresses." Arthur Hyman was better than he has been in any of the Academy's earlier performances. Marshall Stuart, as Peter Trull, was good at times and bad at others, displaying a brogue that varied greatly in richness throughout the four acts. James Moran was a realistically hurried New York business man and Raymond Hollis, save for a few moments when he became painfully self-conscious, was a pleasingly boyish Bob. The cast for *Squaw of Bear Claw* was as follows:

Horace Knox	Anthony J. Burger
Bear Claw	Maurice Sloan
Evening Star	Sydney Bennett
Wanda	Gretna Stiger

Horace Knox, the agent of an Indian reservation, has captured and locked up in his house Evening Star, a young Indian, accused of stealing horses. Wanda, the squaw of Bear Claw, comes to Knox's house at night to plead for the Indian's release. She is grateful to Evening Star because, when he was captured, he was on his way to obtain medicine for her papoose. On the pretext that he is accepting them as offerings to a white man's Great Spirit, who will then listen to her prayers and aid her in effecting Evening Star's freedom, Knox, who appears to be an unscrupulous sort of person, induces the girl to give him all her golden ornaments, beads, bracelets and blanket. Then he releases the young Indian. But suddenly Bear Claw appears, accuses his squaw of an intrigue with Knox, and shoots her. She dies preventing Bear Claw from taking back the articles she had offered, as she thought, to the Great Spirit, fearing that if he did so she would be breaking faith with the Almighty and so bring harm to Evening Star.

Gretna Stiger, not seen in an Academy performance since she was the droll Fraulein in *The Wisdom of Tact*, in November, portrayed the dull emotion of the Indian girl excellently. The three men in the cast had little to do.

In *Marriage* the women displayed some elaborate frocks. Since the people concerned were presumably moving in a terrifically smart set it seems a pity that some one didn't explain to Mr. Hollis that gentlemen, when not a-held or a-home no longer wear stocks.

REVIEWS OF NEW PLAYS.

(Continued from page 3.)

Well, and it does one's heart good to see every one so happy and care-free in the last act.

It will be seen that the story of *Sold Into Slavery* contains nothing very new. The heroine suffered greatly, the wronged woman, before the final curtain fell, and, after the heroine had refused to kiss her, nothing could have been more venomous than the exclamation of the adventures, in a confidential aside to the Grand Street's patrons, "I hate her! How I hate her! I've always hated her!" The crusties the villain heaped upon Kate after he had bound her to him by marriage were too atrocious to recount. He derived the greatest pleasure from beating her. Grand Street doesn't know degradation (at least not by that name), so Mr. Judson's hint at a morbid abnormality passes unnoticed and works no harm. Mr. Woods' following doesn't delve deeply for psychological motives underlying everyday emotions. While the curtain is up it sympathizes or denounces—while it is down it eats its orange or "crackerjack" and joins with the orchestra in "Please Don't Take Me Home" or "When I Marry You."

The company isn't bad. Emily Curtis, in a slavery role similar to her old part in *A Pool and His Money*, is cleverest among the women. Lyda Powell makes the heroine wickedly and with much charm. The wicked stepmother is Emily Lacle, a convincing actress of quiet methods. Clara Mathes was a good Margaret Vincent. John Martin as the old engraver was admirable. His methods are agreeable, and every scene in which he participated was made the better by his work. Herbert Russell was a straightforward hero. Aubrey Noyes had some very good moments as the old road. John Morris was funny and brave by turns as the fighting Irishman. William Marsh was an indifferent Frenchman, and Mamma Hendley and Edwards played two "bits" very effectively. This week the Grand Street's offering in *The Rocky Mountain Express*, with promise, according to the programme, of much romance, comedy and pathos.

West End—Marcelle.

Louise Gunning with her capable company, in Marcelle, played last week to excellent business at this house. The production completely pleased the audiences with its musical numbers and by the conscientious work of Miss Gunning, Herbert Cartwright, Jess Dandy, and the number of dances and an excellent chorus. The entire cast was well received. This week, Mrs. Fiske in *Salvation Nell*.

Academy of Music—The Music Master.

For the 698th time in New York, David Warfield played Von Barwig in *The Music Master* at the Academy on Jan. 11. The play and the star's performance shows no falling off in popular appeal, and the supporting company is deserving of praise. The cast is as follows: Signor Tagliadoro, Agostino Aramini; Louis Pinac, Louis P. Verande; Augustus Poona, Taylor Holmes; Henry A. Stanton, Oscar Eagle; Andrew Cruger, William Boag; Beverly Cruger, William Elliott; Mr. Schwartz, Stephen Maley; Mr. Ryan, Tony Revan; Al Costello, George Woodward; John Harold Mead; Ditson, John V. Daffey; Danny Master, Richard Kessler; a Collector, Thomas Gilbert; Mrs. Andrew Cruger, Isabelle Waldron; Helen Stanton, Antoinette Perry; Miss Houston,

DEATH OF CARL AHRENDT.

A Widely Known Old Actor Passes Away Suddenly in the South.



Carl Frederick William Ahrendt, a member of James K. Hackett's company and one of the best known players of old-men parts in this country, died on Monday night, Jan. 11, at Greenville, Miss. A few days before his death Mr. Ahrendt was taken ill with pneumonia at Greenville, and after seeing that everything possible had been done for his comfort, Mr. Hackett went on with his tour. He had reached Memphis when news of Mr. Ahrendt's death reached him. Mr. Hackett's interest in the veteran actor had always been a friendly and kindly one, and he was greatly affected by his death. Mr. Ahrendt's home was in Baltimore. His wife survives him.

Carl Ahrendt was born in Lauterburg, Germany, Nov. 7, 1842, and at the time of his death had an honorable stage career extending back over a period of nearly forty years. Before coming to this country with his family he had played several seasons in Germany in support of Madame Janssach. His first engagement in this country was with John T. Ford in Baltimore, about 1872, where he appeared first as Max Hathaway in *London Assurance*. He remained for several seasons with Ford and then followed stock engagements in St. Louis with John Miller, and in Cleveland and Baltimore, again, with Thomas W. Keene. Later he accompanied Keene on a road tour, playing old men parts. He supported Mrs. General Lander, Laura Keane, and Clara Morris, and was, for four seasons, with Edwin Booth, playing such roles as Kent in *King Lear*, Henry VI in *Richard III*, and Polonius in *Hamlet*. Afterward he supported both the elder and younger Salvini, and appeared with Frank Mayo on tour. He had played important roles in *Julius Caesar*, *Brabantio* in *Othello*, *Joseph* in *Richelieu*, and more recently in *The Sorrows of Satan*, *La Belle Helene*, *The Quickhands*, *The Toy-maker of Nuremberg*, *Janics Meredith*, *The Pride of Jennico*, *John Brimble of the Yellowstone*, *Daughters of Men*, *The Crisis*, and *The Prisoner of Zenda*. In the latter play he was the original Colonel Sapt, and in that character he made his last New York appearance, during Mr. Hackett's recent appearance at the Hackett Theatre.

In addition to those already enumerated, Mr. Ahrendt had appeared in support of Lawrence Barrett, F. W. Lander, E. H. Sothern, and the late Richard Mansfield. At the beginning of the Civil War he enlisted in the Fifth New York Regiment and was wounded at Big Bethel, Va. During the first administration of President Cleveland he went to Berlin as vice-consul with the late Frederick Rains, founder of *Der Deutsche Correspondent*, who was consul-general. In 1892 Mr. Ahrendt was the official orator of the Arion Singing Society of New York, on that organization's transatlantic trip. He was a facile writer on many subjects, and by his work in every way upheld the best stage standards.

Marie Bates; Jenny, Antoinette Walker; Carlotta, Veda McEvers; Octavia, Ruth Gates.

At Other Playhouses.

WARRA.—An International Marriage ended its short run here Saturday. Last night Mr. Weber and his company began a two weeks' engagement in the burlesques of *The Merry Widow* and *The Devil*.

GRAND OPERA HOUSE.—Cohan and Harris' Minstrels drew the usual large audiences here last week. This week, *The Squaw Man*.

HACKETT.—The Vampire, a new psychological drama, was produced here yesterday afternoon.

STUTTGART.—Frances Starr in *The Eastern Way* will open at this house to-night. The Fighting Hope having been transferred to the Belasco.

LIBERTY.—Via Wireless ended its run here Saturday night, and the house will be dark until next Saturday, when Mrs. Leslie Carter will make her first appearance in *Kassa*.

BELASCO.—Blanche Bates in *The Fighting Hope* replaced George Arliss in *The Devil* here last night.

MAJESTIC.—The run of *The Pied Piper* ended Saturday night, to make room for *Three Twins*, driven out of the Herald Square by fire last month.

YORKVILLE.—The musical stock company presented Hoyt's *A Milk White Flag* here last week. The Charity Ball this week.

METROPOLIS.—The Eternal City played by Hurler and Seamon's dramatic stock company, was the attraction here last week. This week *A Texas Steer*.

BILL POSTERS IN SESSION.

The Board of Directors of the Association of Bill Posters and Distributors of the United States and Canada opened session at Oklahoma City, Okla., on Jan. 12, with the following members present: President Phennell, of Columbia, O.; Vice-President Walter S. Burton, Richmond, Va.; Treasurer C. U. Phillely, St. Joe, Mo.; Secretary Charles Bernard, Chicago; S. H. Rehan, Philadelphia; C. H. Yecker, Lancaster, Pa.; Robert C. Campbell, London, England (European manager); Charles F. Bryan, Cleveland, O.; E. C. Donnelly, Boston; Joe J. Flynn, Lawrence, Mass.; Barney Lynch, New York; J. P. O'Malley, Jersey City; Alexander Clark, New York City; Harry Walker, Detroit; Frank Zehrung, Lincoln, Neb.; Jim A. Carline, Denver; H. B. Varney, San Francisco, and E. L. Ruddy, Toronto, P. Q.

JOHN JUNIOR INJURED.

John Junior, who has been playing in Mary Jane's Pa., was injured in a taxicab accident last Tuesday and will be out of the cast of the play for several days longer. A taxicab in which he was riding skidded on the wet pavement and ran up on the sidewalk. It struck a lamp-post in front of the Marlborough Hotel. Mr. Junior leaped from the cab just as the iron pillar, snapped off at the base, fell and struck him. His arm was broken and he received several severe bruises.

THE PERSISTENT SPECULATOR.
New Ordinance Proving Worthless, Hawkers Are Still at Work.

Through a strange lack of foresight, or a curious piece of bungling, the recent ordinance passed by the Aldermen prohibiting the sale of theatre tickets by sidewalk speculators after Jan. 15 was found, at the time it should have gone into force, to be worthless and without any power to contend with the evil for the abolition of which it was made. George L. Storz, assistant corporation counsel, discovered the blunder in the ordinance and immediately notice was made public of the invalidity of the law the speculators, reinforced last Saturday night by countless new recruits, took up their accustomed stations about the theatres more defiantly than before. Five arrests on the charge of disorderly conduct were made Saturday night in front of the Fifth Avenue Theatre. Manager Irwin, of that theatre, being the complainant against the speculators. Sunday night five more were arrested in front of the Manhattan Opera House. It is probable that the managers will renew the fight against the nuisance more thoroughly than before. It will take some time, however, for a new ordinance to be made and passed upon.

MISS HOLLAND AT THE YORKVILLE.
The two stock companies recently organized by Hurlig and Seamon for tenancy of their Yorkville and Metropolis Theatres are to be withdrawn. The dramatic company playing the Charity Ball at the Yorkville this week will move next week to the Metropolis for the final week of its existence, closing Jan. 30. The comedy organization, now at the Metropolis presenting A Texas Steer, will be withdrawn at the end of the present week. Next Monday at the Yorkville Mildred Holland and her own company will begin an engagement of indefinite length. The opening bill will be The Power Behind the Throne, and it is Miss Holland's intention during her stay at the Yorkville to produce some plays new to New York.

MADAME KALICH'S NEW PLAY.
Rehearsals of Thomas Dickinson's new play, The Unbroken Road, in which Miss Bertina Kalich is to appear, will begin on Tuesday under the direction of Gray Fiske's direction. Among those that have been engaged to appear in Thomas Dickinson's new play are Frederick Truesdell, W. H. Turner, Thomas L. Coleman, George Winn, Thomas Mills, Dean Raymond, Florine Arnold, Blanche Weaver and Merle Maddern. The Unbroken Road will be produced in Washington early next month and in New York in April.

GOODWIN HIS OWN MANAGER.
Nat C. Goodwin, under his own management and with a new play by Florence Miller and Carroll Fleming, called The Master Hand, will resume his tour Feb. 22 or thereabouts at Richmond, Va. The play has already had a trial performance in Boston. Edna Goodrich (Mrs. Goodwin) will play the leading feminine role.

UPTON SINCLAIR NEEDS AN ACTOR.
Upton Sinclair, of "The Jungle" fame, is staging a one-act play called John D., and is advertising for an actor who "looks like him." "Him" apparently means Mr. Rockefeller. Mr. Sinclair will receive applications immediately at the Sinclair Bureau, Countryman Building, San Francisco.

MRS. FISKE'S TOUR.
With the termination of Mrs. Fiske's engagement in Salvation Nell in New York on Jan. 30, she will begin her annual tour at the Belasco Theatre in Washington on Feb. 1. Mrs. Fiske will be supported by the large and finished company that has appeared with her during the run of this remarkable play in New York.

MAYOR OBJECTS TO POSTERS.
Mayor John J. Craig, of Covington, Ky., objected to the Gertrude Hoffman circulars advertising The Mimic World, displayed in his city last week. He ordered the billposting company to remove the Hoffman figures, and the next morning Miss Hoffman's pictures were covered with plain printed bills.

COQUELIN MUCH BETTER.
Constant Coquelin, whose serious illness was reported last week, is now much better and is able to leave his home. His physicians had not permitted him to go to the theatre for some time longer.

MR. DIXEY TO LEAVE JAN. 30.
Henry Dixey and Mary Jane's Pa are to leave the Garden Theatre Jan. 30 and go on tour. The attraction to follow Mr. Dixey at the Garden has not been announced.

GOSIP
Amy Grant will give dramatic recitals at the Berkeley Lyceum on Jan. 25 and 26.
A special matinee of Three Twins will be given at the Majestic Theatre this afternoon in honor of Gen. Robert E. Lee's birthday.
Scottish Borderers' Regiment and a cousin of the Hon. Henry Bruce.
Elsie Janis in The Fair Co-Ed will succeed The Prima Donna at the Knickerbocker, opening on Feb. 1.
Paul Scott, of Darcy and Wolford, spent the latter half of last week in Boston on business.
Bertha Galland began her season in The Return of Eve, a new play by Lee Watson Dodd, at the Hyperion Theatre, New Haven, on Jan. 14.
Ethel Wright and Charles Lane were married recently and are now staying at the St. Paul Hotel, Sixtieth Street and Columbus Avenue.
The musical play, Yana, under the management of Alfred E. Aaron, will be revived on Jan. 21 at Lewiston, Pa., opening the new Grand Opera House in that city. In the cast will be J. Clarence Harvey, Violet Colby, Lois Tabor and George Bryant.
Harold Kennedy will leave the cast of The Queen of the Moulin Rouge this week to go to Oklahoma City with the newly organized Metropolitan Stock company.
The engagement is announced of Irene Altan, of New York, to Philip Klein, son of Charles Klein, the playwright.
Mace Greenleaf will succeed Robert Warwick as leading man at the Valencia Theatre, San Francisco, opening in The Prince Chap.

THE RECORD OF DEATHS
Mrs. Apollonia Maretzky.
Madame Apollonia Maretzky, who had a vogue in this country as an opera singer prior to the American appearance of Jennie Lind, died on Saturday night, Jan. 16, at Huguenot, S. L., at the age of ninety years. Madame Maretzky's maiden name was Apollonia Bertucca. She was married in 1861 to the late Max Maretzky, a pianist and impresario, who opened the Academy of Music in this city with an Italian opera. Madame Maretzky was associated with Colonel Mapleson in the middle of the last century. He was for many years identified in a managerial capacity with Castle Garden and Niblo's Garden. Madame Maretzky was born in France. She came to New York as Maretzky's prima donna in 1848, and was the first singer to appear in the Astor Place Opera House. This was a year after her appearance in America. The Opera House had been leased by Maretzky. She also appeared at the opening performance at the Academy of Music in 1864. Madame Maretzky retired from the opera many years ago. After the death of her husband, in 1897, she went to live near the home of her daughter, Mrs. Wilbur, on Staten Island. Madame Maretzky is survived by a son, Max, who lives in California, and two daughters.

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Mrs. Emma Louise Stuart.
Julia Stuart mourns the death of her mother, Mrs. Emma Louise Stuart, who died on Dec. 15 of pneumonia, at the home of J. B. McKean, at Park Heights, Passaic, N. J. Mrs. Stuart was born in London, England, on May 17, 1820, and was an accomplished actress, as well known as a premier danseuse. Later, as an actress, she and her husband, David Stuart, a celebrated Scotch comedian and character actor, who was for over twenty years a member of the Theatres Royal, Edinburgh and Glasgow, appeared with many of the most famous stars of that period, such as Jean Macready, Samuel Phelps, Helen Faucit, Madame Celeste, Lola Montes, Charles Matthews, Madame Vestris, and many others. Mrs. Stuart never appeared professionally in America, having been for many years more or less of an invalid, under the care of her daughter, Julia Stuart; but she was known and loved by many in the profession, who will be sincerely sorry to learn of her death. She leaves two daughters, Mrs. Fred H. Taylor, of Los Angeles, Cal., and Julia Stuart, the well-known leading woman, who is the wife of Edward Mackay, leading man of the Crescent Theatre Stock company, Brooklyn.

George E. Morton.
After an illness of several weeks George E. Morton, a widely known theatrical and circus man, died on Jan. 9 in the New Haven General Hospital. He was sixty-nine years old, and was formerly business manager for Henry Irving, Lawrence Barrett, Fanny Davenport, and others. He also was advance agent for several of the big circuses. Morton once took a theatrical company to India, and after the company disbanded he accompanied Stanley in Africa. He was born in England, and all his relatives live there. Efforts are being made to communicate with them to find out whether they want the body shipped to them.

Mrs. Louise Muenster.
Mrs. Louise Muenster, the mother of William F. Muenster, business manager for James K. Hackett, died at the residence of her son, 212 West Eighty-fifth Street, last Saturday of pneumonia. Mrs. Muenster was seventy-eight years of age. Funeral services were held yesterday, at noon, at the home of her son. Mr. Muenster has the sympathy of his associates in the managerial field and his friends in the profession.

Notes.
Charles A. Shaw, a member of the amusement firm of Stone and Shaw, died on Jan. 8, at his home, in Rosbury, Mass., at the age of sixty-five. He was a well-known showman, and managed Artusmas Ward and P. T. Barnum on lecture tours. He was prominent in Maine Democratic politics, having been candidate for State Treasurer and for Congress. He declined President Johnson's offer of the post of Commissioner of Patents at Washington.

Thomas J. Murphy, one of the largest stockholders in the American Billposting Company, died of a complication of diseases on Jan. 5, at his residence, in Brooklyn, aged sixty-five years. He was one of the founders of the firm of Kenny and Murphy, one of the oldest billposting concerns in the city, which was later merged in the American Billposting Company. He left two sons and two daughters.
Vincenzo Mandelli, the original Trouble in Madam Butterfly, at the Metropolitan Opera House, died of a complication of diseases on Jan. 5, after one day's illness. He was seven years old, and had appeared at every performance of the opera since it was produced three years ago.

Marion L. E. St. Felix, mother of the St. Felix Sisters, died at her home, 158 Fifty-fifth Street, Brooklyn, N. Y., Dec. 18. She is survived by one brother, two sisters and her three daughters. She was buried in the family plot at Evergreen Cemetery, Brooklyn.

James Connors, late of the team of Connors and Collins, died Sunday, Jan. 3, in St. Joseph's Hospital, of Bright's disease and heart trouble. He was fifty-two years of age, born in Pittsburgh, and is survived by his wife, Maggie Weston.
Captain J. W. Coombs, father of Frank Coombs, died at his home in Seattle, Wash., on Dec. 18. He was sixty-five years old, and a veteran of the Civil War. His son Frank is in vaudeville, with Muriel Stone.
Richard D. Folks, manager of Folks' Opera House, Pontiac, Ill., died on Jan. 8, aged seventy-three years. He had been manager of his house for twenty-one years and was well known and liked by all members of the profession with whom he came in contact.
Harry Jones, called the leading Welsh basso singer in America, was found dead in his room, at West Scranton, Pa., on Jan. 8. He had failed to turn off the gas completely.
Charles Russell Pratt, noted a few years ago as a bucker for musical plays, including The Robbers the Rhine, died at Clinton, Conn., on Jan. 3. He was thirty-seven years old.
The mother of Lillian Lorraine, who is playing Angela in Miss Innocence, died suddenly at Hot Springs, Va., on Jan. 11.

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THE MOVING PICTURE FIELD

THE FILM SITUATION.

LARGE RENTERS COMING INTO THE NEW DEAL, BUT NO LIST IS READY.

The Patents Company is Surely Confident—Independents, However, Are Active and Are Seeking to Organize the Exhibitors to Resist Payment of Weekly License to the Patents Company

All evidence indicates that practically all of the film rental exchanges in the country that have been invited to apply to the Motion Pictures Patents Company for licenses are preparing to do so. A number of exchanges, part of them of little importance and a few that are of considerable importance, have not been invited to take out licenses, but it is explained that in some of these cases rearrangement of their company affairs, such as new capital or change of management, may make them acceptable to the Patents Company and licenses may be granted to them. It has not been considered wise or just, therefore, by the officers of the Patents Company to announce the list of eligible exchanges, although such a list has been furnished privately to the different manufacturers for their guidance in making future contracts and canceling old ones.

Two Minox learn, however, that out of 120 eligible exchanges, 60 signed contracts have already been received at the office of the Patents Company, and the Pat West has not yet had time to respond. The contracts were mailed Tuesday, Jan. 12, and at this writing, Jan. 18, only six days have elapsed, so that the percentage of signatures is entirely satisfactory to the Patents Company. Indeed, it is said unofficially, that that even if no more should sign the company would not be displeased, as the exchanges already in are ample to take care of the business.

At present the business is in an open condition, so far as supplying film to renters is concerned, and will remain so until Feb. 1, when the new contracts are to be laid effect. After that date manufacturers will supply film only to licensed exchanges.

Legal action on the part of the Patents Company to prevent unlicensed dealers and theaters from doing business is not expected for some time. General Manager McDonald of the Patents Company assured a Minox representative that there would be no precipitate legal movement of any kind. Nothing was at present in contemplation along this line. At the same time, it is assumed by the trade that there will be some action. As one manager expressed it: "The Patents Company in taking our money for royalty will be under obligation to protect us, and if any considerable independent opposition develops we will, of course, expect them to make their patent claims good, and stop the outlaw business."

However, for the time being, it is believed that it is the intention of the Patents Company interests to await events and see how the independent movement shapes up. It is clearly their belief that there will be no little field for the independents, so few theaters that they want their service, that they will be obliged to retire without a legal contest. When it does come to action in the patent courts, if it ever should, it is confidently believed by those connected with the film and manufacturing interests that the Patents Company will have no difficulty in establishing its patent control. A representative of one of the manufacturers puts it this way:

"It stands to reason that the Edison and the Biograph people have not gone into this deal with their eyes closed. Between them they probably possess more knowledge of the patent laws and of patents and inventions connected with the making and exhibiting of motion pictures than all the rest of the moving picture field combined. They have been fighting between themselves over their patents for fifteen years, and what they don't know about moving picture patents isn't worth knowing. New inventions? Of course they are always possible, but you may take it for granted that the Edison and Biograph people know all about all the new patents as far as issued up to this time in every part of the world."

Among the Independents.

Notwithstanding the confidence of the licensed manufacturers, the independents, though few in number, continue to show a bold front. Monday, Jan. 11, after two Minox had gone to the Hotel Imperial, New York, effected a permanent organization, which they call the Independent Film Protective Association, and elected the following officers: I. M. Ullman, of the Film Import and Trading Company, president; Dr. Richard Ray, an exhibitor of Kansas City, vice-president; George P. Kearny, of Detroit, formerly owner of a rental exchange in Canada, secretary, and Ingwald C. Osa, the American representative of the Great Northern Film Company of Copenhagen, Denmark, treasurer. A circular was sent out by this organization to a large list of exhibitors throughout the country calling on them to join the independent movement and send \$5 for membership and agree to pay \$25 annual dues in monthly installments. It is argued in the circular that the Patents Company is in the cinema theatre business at \$2 per week license are subjecting themselves to an unjust tax; that this license may be increased by the Patents Company according to seating capacity, and that there will be no trouble in securing plenty of independent films, as Europe now produces four-fifths of the world's supply.

The independents also assert that they are now releasing six new reels a week, and that a representative is now on his way to Europe to arrange for additional importations which will shortly increase this supply to twelve reels per week.

The arguments of the independents have already had some effect on a few New York theatres, notably the Unique and the Fourteenth Street, who threaten to shun the Edison and Biograph films and go over to the independents. The Fourteenth Street Theatre last week was receiving a partial service from one of the independents.

The Chicago Situation.

Reports from Chicago, coming from combination sources, is to the effect that the large exchanges are falling into line, and will accept licenses. One exchange, the Chicago Film Exchange, has been considered out of it in connection with the Minox combination, but it is asserted that this is by no means final, and that by changing active management this company will be admitted. Max Lewis, of the Chicago Film Exchange, appears to be the disturbing factor, and his elimination from control is what the Patents Company interests appear to be determined upon. A prominent film manufacturer explained this feature of the situation as follows:

"The Max Lewis matter is connected with the Minox matter in this way. Max Lewis bought an interest in the new Minox Company, and became its president. Up to that time, it had been supposed that Lincoln J. Carter, of Chicago, was to be the controlling American factor in the Minox Company, and there was no objection. With Lewis, however, it was different. Manufacturers and certain renters claim that his business methods have not been satisfactory to them, and they declined to be connected with him. Offers were made to buy him out, but his price was extravagant, and it was determined to refuse to license his company. It can all be adjusted, however, by Lewis retiring from control. He can leave his money in the business, if he wants to, but he must place his holdings in the hands of trustees."

Last week Max Lewis sent out invitations to renters in the West to meet at the Grand Pacific in Chicago, Saturday, Jan. 16, for the purpose of organizing the Motion Pictures Service Company. The Minox's Chicago representative was informed that a list of officers was to be chosen, and other routine business transacted, and that those who attended were given an opportunity to sell their plants to the new company for stock in it. Members of the company were rather reticent about disclosing to what extent this plan of operation was effective. The aim of the company was claimed to be to do away with the alleged evils of competition. It was represented in New York, however, that the Lewis movement was for the purpose of developing independent action in the West. The information of licensed manufacturers is that the Lewis movement was simply attended—in fact, that only two prominent renters were present and these withdrew.

Proposition to Lease Managers.

The Patents Company is now carefully preparing a communication to the moving picture theatre managers at exhibitors of the United States, informing them of the manner in which they may apply for exhibition licenses. Practically all exhibitors now doing business will be given opportunity to apply for license, but all applications will be carefully considered by the Patents Company before issuing the license with a view to eliminating from the business undesirable and unfit houses and managers. It is proposed to regulate this branch of the business along the same line as the rental exchanges, the object

being to elevate the entire tone of the moving picture field.

The Great Northern Injunction.

The temporary injunction secured by Manager Osa, of the Great Northern Company against the American Mutoscope and Biograph Company in the Supreme Court of New York, in time with last week's Minox came up for argument Monday and went over till Wednesday, Jan. 20.

REVIEWS OF NEW FILMS.

An Almost Perfect Picture by the Edison Company—Other Productions of Last Week.

Where is My Wandering Boy (Edison).—This picture comes as near to the point of perfection in every essential particular as any subject ever produced by an American company. It lacks every fault that has been apparent heretofore in so many Edison productions. The story, the first and most important consideration in every picture, is simple, constant and interesting, though trite. The characters are introduced distinctly, and their identity is clearly maintained throughout. The scenes follow each other naturally, and each tells its part of the story, and no more. The acting is done with great feeling, and without being overdrawn. There is not a gesture or movement that appears to be wanting, and there is not one too many. The photography is even, and the camera is perfectly close to the actors to make every character always recognizable. Finally, the scenic backgrounds are in the usual good artistic taste of Edison pictures. In short, the picture is a model that the Edison forces would do well to follow in future work. They would find it difficult to discover a better actor in a country boy leaves his fond, old mother and his sweetheart to come to the city to work. At first he resists temptations, but in time gives way, and on the night that his mother dies he is having a lavish supper with fast young women. The telegram comes, and the sad heart, delivered to him in the midst of the festivities, conveys the sad news to him, and in a scene that is full of subtle meaning he banishes the temptress from his life. Returning to his country home he finds comfort and encouragement for the future in the forgiving arms of his faithful sweetheart.

The Honor of Thieves (Biograph).—This subject is melodramatic and thrilling, but is not entirely consistent. And yet it is so well acted that it holds the interest of the audience. A young crook wins the heart of a broker's daughter, and induces her to prepare to elope with him, thus gaining entrance to the building. While the girl is upstairs preparing for the elopement he steals his pal, and when she comes down they find and gas her. The father hears the racket and follows her only to be treated the same way. Then the second-rate pile rubbish around the girl, saturate it with oil and set a lighted candle on the pile—a sort of a slow match, after which they rob the safe. But the girl, loosing her bonds and extinguishes the candle. When the crooks reappear with their booty she covers them with two revolvers, compelling one of them to telephone for the police, who arrive promptly and arrest the crooks. The fatal inconsistency in the story is that the crook, with an ounce of brains would have set a lighted candle on a pile of inflammable rubbish until after they had completed their job of robbery.

Love Finds a Way (Biograph).—This is a pretty love story of a romantic character, with the scenes laid in the Middle Ages. It is splendidly mounted and artistically acted. A noble young lady loves a young knight, but he is not satisfactory to her father, who forces her to prepare for marriage with another. But the girl's lover, with the aid of his friends, overpowers his rival and strips him of his wedding costume, which the lover assumes. Thus disguised, he presents himself in church at the wedding and marries the girl, after which the father makes the best of the matter and forgives the deception.

A Rural Elopement (Biograph).—There is a lack of sincerity about this picture that is not often found in Biograph dramatic subjects. Perhaps it is due to the fact that the young man cast for the tramp does not in the slightest degree look the wild and desperate brute that he is represented by the story to be. A country girl and a young man prepare to elope, but a tramp discovers them and, overpowering and binding the lovers, carries the girl off for himself. The lover succeeds in reaching the house and giving the alarm, and a crowd of people pursue and overtake the tramp and his intended victim, when a realistic struggle takes place, resulting in the tramp's capture. The photography and outdoor scenery of the picture are especially fine, and the acting is of a good Biograph excellence, but, as stated above, the tramp is not convincing, and the only motive that can be attributed to his actions is of doubtful propriety in a serious picture.

The Sacrifice (Biograph).—The story of this comedy is a familiar one, having been heard in monologue and being the plot, also, of at least one well-known short story. However, it is translated into motion picture language for the Biograph in such admirable style that it makes a gem of a picture. A young couple, whose birthdays occur simultaneously, have no funds with which to buy each other presents. He has a fine gold watch, but no fob, and she would love dearly to buy him one. She has beautiful hair and only a broken remnant of a comb with which to adorn it. So, he pays his watch and buys her a comb, and she sells her hair and buys him a watch-fob.

The Sponge Fishers of Cuba (Kalem).—Industrial and scenic pictures are two rare fruits American makers, and this subject is therefore all the more welcome. It is, besides, extremely interesting and of good photographic quality. Scenes in and around Havana and Havana harbor are shown, and then we are taken to the sponge fisheries, where the divergent processes of fishing, cleaning, packing and shipping are shown. The Kalem Company furnishes a printed lecture to go with each subject which it issues, and the lecture in this particular case adds immensely to the interest of the picture to the audience while the picture is being exhibited. And we know of no New York theatre that made use of the lecture. The Keith and Proctor houses could easily have done so, as they employ regular readers for traveling views. In Old Arizona (Selig).—This picture is an excellent example of what can be done in the scenic department in the Selig studio, as nearly all the scenes are evidently of studio production. They represent rocky passes, hills and mountains on a scale that would be impossible in most studios. The effect is as good as good as in outdoor work, and the picture the photography in one of the scenes is faulty; but these points do not prevent the picture story from being exceedingly interesting and gripping. As the title indicates, it is a story of the Western frontier. An Eastern girl starts home from an Arizona settlement, and in the desert she and her escort are overtaken by a Mexican, whose advances she has repulsed. He steals the horses of the girl's party and induces hostile Indians to follow and attack them. But work has been conveyed to the nearest military post and the soldiers arrive in time to capture the hostiles and save the threatened victims. There are a number of thrilling battle scenes and the story is well constructed.

Heroes of the Forge (Vitaphone).—This is a pretty story, suitably acted and produced, but it is just a little bit insipid and unreal, and in one particular, at least, not consistent. A girl who helps her father in a blacksmith shop and who is therefore athletic, rescues a young man from highwaymen. Later the father is killed and the girl takes the family and thanks the girl's mother for the brave deed. At the same time the young man has discovered his rescuer at the shop and all come together. The young man declares his love, the parents consent and all ends as it should. In the encounter with the highwaymen the young man is shot from behind, but when the girl binds up his wound the bandage is applied to the forehead.

The Castaways (Vitaphone).—There is an unnatural "heavy" in this picture, who commits dastardly deeds in ways and at times that no one but a stage scoundrel could possibly conceive, and the scenes of the story are disconnected and give the impression of being hastily strung together. Nevertheless, the picture is interesting and the scenic selections, sea views, wrecks and rock shores are pleasing and artistic. A sea captain is rejected by a girl who marries a young man she loves. As if he knew what was to happen later, the captain induces the couple to sail in his ship for Australia, where the young man is to be employed. A storm wrecks the ship and the captain and crew abandon it, leaving the couple on board. But the young man builds a raft and they land on the same shore with the captain and his men. Then the captain kidnaps the girl and her husband rescues her after a running fight in which he kills off most of his pursuers. They finally land in Australia and live happily ever after.

The Two Sons (Vitaphone).—There is a well told, interesting story in this picture, and like the most interesting story in this picture, it is consistently produced, with careful attention to costumes, scenery and properties, except that a modern clock appears in an early scene of the picture, but is left out when the same scene is presented later. Another point for criticism is the hasty ending that is given to the picture after the prodigal's return.

Biograph Films

TRADE MARK

Released January 18, 1909

TRADE MARK

The Criminal Hypnotist

A psychological episode in which an iniquitous disciple of Dr. Mesmer exercises his powers on a young girl in a vain endeavor to induce her to rob her father. Length 626 feet.

Those Boys!

That boys will be boys is a sure thing, and this picture is a reflex of what two mischievous youngsters would do with a pistol that fell into their hands. It is a comedy that is near-thrilling. Length 344 feet.

Released January 21, 1909

Mr. Jones Has a Card Party

Another of the popular Jones series, in which Jones gets into a bunch of trouble, but wriggles out of it as usual. This subject promises to be as big a hit as its predecessors. Length 583 feet.

The Fascinating Mrs. Francis

A story of a woman's self immolation. She having incurred the love of a young man, consents, on the plea from his father, to disillusionize the youth, although she herself has a tender feeling for him. Length 417 feet.

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Of the two sons, one is wild but good at heart and the other hypocritical. The wild boy fights and is banished from his home in old England, coming to America. The other occurs his father's property by agreeing to care for him in old age, but he causes him to be cast into an insane asylum, where he remains until the prodigal comes back and gets him out.

The Bride of Tabala (Vitaphone).—This is an Indian story with considerable elaborate detail, and while the bloodthirsty character of the savages is brought out prominently, it appears to have little of the gruesome effect one might expect from so much killing and fighting, for the reason that the victims are all savages. The daughter of an Indian chief is loved by the chief of a rival tribe, but her father kills the lover and the girl takes the body back to his tribe and leads the warriors of the dead chief to attack her father's camp, where all but the old chief is slaughtered. Then, after an Indian trial, the father is condemned to death, and the girl herself plunges the knife into her father's heart, following this up by killing herself. The acting and scenic backgrounds, as well as the photography, are worthy of high praise.

The Professor's Love Tonic (Essanay).—The idea of this "comic" is somewhat similar to Love Microbes, a picture produced by the Biograph a year or more ago, but it is hardly as well done and not nearly as well conceived. A professor discovers a liquid which causes a desire to kiss and hug when it is sprinkled on the victim. He starts out to experiment and does everybody he meets, with results that may be imagined. After the first two or three experiments the thing grows monstrous, as each case is merely a repetition of the one preceding it.

An Actor's Baby Carriage (Essanay).—There is some semblance of a comedy plot to this picture, and, as a consequence, originality of situations. An actor

CHAIRS Folding and Open Chairs, all kinds. Floorcloth Machines, Repairs, Grills and Wires. Repairing. New York Steel Production Co., Newark, N. J.

In painting his baby carriage down a convict costume from his trunk in the absence of overall. Two boys run away with the carriage and the actor gives chase. Unfortunately a convict has escaped and a reward is out for his capture. This gives rise to a comedy chase, reasonably brought about. When the actor gets back home he is a sad wreck, having passed through many startling experiences.

Drawing the Color Line (Edison).—This comedy is based on a humorous idea and is very well carried out, although it might have been made stronger if the different situations had been properly led up to. A man in a club falls asleep and his friends black him up with burnt cork. When he awakens later he is surprised and dismayed at his reception. His best friends repulse him; the cab driver refuses to drive him, and his own wife and family fail to recognize him and are in an agony of horror when he tries to lavish his affection on them. A scrub woman finally cleans him up and he is allowed to come home.

The Prehistoric Ld (Pathe).—A good deal of film is used in this picture to tell a mighty small story, but it is well acted. A grotesque soldier out on a spree loses his helmet. An antiquarian finds the helmet in the dust and thinks he has discovered a relic of bygone days. He gives it to a museum with great pomp and there it is found by the soldier and his girl, to the discomfort of the learned professors.

Still Walking (Pathe).—There is very little interest in this picture, which is merely a series of views

(Continued on page 8.)

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SAN FRANCISCO.

Ben Hur—Brewster's Millions—Prince Hagen—A
New Play—Vaudeville.

Ben Hur, at the Van Ness Theatre, reached the end of its engagement 9. Brewster's Millions, with Robert Ober as the star, 10-17. On 14, a benefit was given under the auspices of the Associated Theatrical Managers of San Francisco for the Italian earthquake sufferers. Mme. Gadski sang; the Alcazar Theatre contributed the second act of Sweet Kitty Bellairs; Kolb and Dill gave an act of The Politicians; the Valencia Theatre contributed the third act of The College Widow; the Orpheum sent Hyman Meyer, now playing in Oakland; Robert Ober offered his services, and the best specialty in Fifty Miles from Boston was seen.

The Girl of the Golden West closed 6 at the Alcazar Theatre. Sweet Kitty Bellairs, for the first time here, was seen from 11-17. Business was excellent.

The Valencia Theatre closes a successful run of The College Widow 10, after which they will stage Prince Hagen, for the first time. It is a fantastic drama by Upton Sinclair. Much preparation has been made for the production. The orchestra has been augmented to twenty pieces for this play. There are twenty speaking parts in it, and Robert Warwick will be cast in the title role. Thomas MacLarnie will be the poet, and Blanch Stoddard will be given an excellent opportunity as Estelle Isman, the heiress. The Orpheum Theatre had Wilfred Clark and co., the Mysterious De Biere, Les Sevages, Edwin Latell, Honey Sisters, Hilbert and Warren, Eva Taylor and co., and last week of Gus Edwards' School Boys and Girls.

Arizona, at the American Theatre, drew well, and commencing 10 matinee. George M. Cohan's Fifty Miles from Boston will hold the boards until 17.

Kolb and Dill drew good business in The Politicians in its second week at the Princess Theatre.

The Novelty Theatre is dark, having dispensed with the five and ten-cent vaudeville attraction.

Mme. Gadski, under the management of Will Greenbaum, gave two concerts at the Van Ness Theatre 10 and 17. Goodson is promised soon.

A. T. BARNETT.

OMAHA.

Max Rogers—Joe Kane—Stock Items—Vaudeville—Gossip.

Max Rogers supported by Joe Kane, in The Rogers Bros. in Panama, attracted good-sized audiences at the Boyd Jan. 8, 9. The Princess Amusement co. 10, 11, in The Girl at the Helm, made quite a hit. The music is tuneful, the girls attractive, and Billy Clifford as Stanhope was particularly popular. Madame Blanche Marchesi in piano recitals 12 attracted a fashionable and discriminating audience. Coming: Abramson's Italian Opera co. 15, 16. Paid in Full 17, 18. The Virginian 21-23. The Servant in the House week of 25.

At the ever-popular Orpheum the bill for week of 10 included the Blessings, Bedford and Winchester, Bowser, Hinkle and co., Ray L. Boyce, Gennaro's band, Katie Barry, Valdon. Week of 17: Elation and Rosalia Ceballos, the Eight Melania, Lew Hawkins, Augusta Glase, May and Flo Hengler, Alfred Kelley and co., A-Ba-Ba's.

The Burwood Stock co. presented Tess of the D'Urbervilles week 10, with Lorna Elliot in the title role. Miss Elliot has evidently given the part careful study. For week of 17 the Olga Nethersole version of Carmen.

The Krug had The Gambler of the West 7-9, which seemed to please, and the Yiddish Opera co. 10-13. The cast was a good one, and the attractions should have been better patronized. The Honey Moons 14-16. Lottie Williams 17-20. Corvett 20-23.

Manager Bred of the Krug, it is said, will complete his medical course at a local college. It is understood, however, that he will retain his position with the Krug for the present and then enter into general practice.

JOHN R. RINGWALT.

INDIANAPOLIS.

Marie Doro—Walter Damrosch—J. Francis Kirk as
Uncle Nat—Vaudeville.

Marie Doro, supported by an excellent co., charmed her audiences at English's 5, 6 in The Richest Girl. The Man of the Hour filled out the remainder of the week, 7-9, to good business. Walter Damrosch and his New York Symphony Orchestra gave a splendid concert 11 to a fairly sized audience. William H. Crane in Father and the Boys 12, 13. "Way Down East" 14-16. Robert Mantell 15-23.

The Forepaugh Stock co. at the Majestic added another success to the list by the able manner in which they presented Shore Acres and its excellent staging 11-16. The honors of the performance were justly earned by J. Francis Kirk, who gave a faultless portrayal of Uncle Nat. Harry Preston Coffin was excellent as Martin Berry, and the same can be said of Genevieve Reynolds as his wife Ann. Lucille Spiney as Helen and George Arrine as Sam. Warren were pleasing lovers. Mattie Choate created much laughter by her make-up and actions as Perley, the hired girl. The children in the play lacked experience, and were disappointing. Strongheart 18-23.

Salome Jan. 25-30.

On Trial for His Life, including a co. of Captain Fox's Indianapolis Zouaves in the roles of United States soldiers, met with hearty applause at the Park 7-9. Lucky Jim, with Joseph Santley, 11-13, kept a good sized audience waiting at the opening performance, because of snow that delayed the train that carried the co. from Springfield, Ill. The curtain was an hour and five minutes late in rising. Billy the Kid, a former success of the young star, will be put on matinee and night 13. Ninety and Nine 14-16. Ward and Vokes in The Promoters 18-20.

Camille D'Arville was a favorite and popular headliner at the Grand 11-16. Others were: Porter J. White and co. Henry Clive, Mabel Maitland, Snyder and Buckley, Three Moshers, Novelty Dancing Four, and Barry and Hughes.

Empire: Uncle Sam's Belles 11-16. Yankee Doodle Girls 18-23.

The Gayety offered De Moulia and Belle, Walter Twining, Norma Gray, Richard Hampson, and moving pictures. At the Family Theatre were: Lane and Ardyell, Mattie Anderson, Grey and Peters, Defur and Oster, and motion pictures.

Dr. Ludwig Voelner, the "Heder" singer, will give a recital at the Maennerchor 19.

PEARL KIRKWOOD.

NEWARK.

Louis Mann Pleases—Cole and Johnson—Vaudeville—Concert.

The Man Who Stood Still was presented by Louis Mann at the Newark Theatre 11-16. Mr. Mann and his co. were admirably received and responded to several curtain-calls. The business was excellent. Via Wireless 18-23. Cohan and Harris' Minstrels 25-30.

Cole and Johnson in The Red Moon at Riney's Theatre 11-16. Wine, Women and Song 18-23.

The Phantom Detective, with Arnold C. Baldwin in the title role, pleased the audiences at Columbia Theatre 11-16. The Millionaire and the Policeman 11-16.

The Serenaders at Waldman's Opera House 11-16, with Bob Van Osten, Fat Kelly and co. 18-23.

The Big Review delighted the audiences at Miner's Empire Theatre 11-16. Maurice Woods' imitations were excellent.

Allice Lloyd was the headliner at Proctor's Theatre 11-16. Others were Julius Steger and co., Clermont's Circus, Bison City Quartette, the Four Otis, Frank Stafford and Reed Brothers.

Vesta Victoria headed the list at the Lyric Theatre 11-16. Others were Gilbert and Kate, John F. Clarke, Corcia and Amato, Webster and Carlton, Cogan and Hancock, and Deas and Deas.

The Russian Symphony Orchestra at the Kruger Auditorium. Paderewski 30.

GEORGE S. APPLIGATE.

CLARE KRALL

RUTH JORDAN in THE GREAT DIVIDE

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COLUMBUS.

The Colonial Players Welcomed—Jane Grey a
Favorite—Vaudeville—Items.

The opening of the Colonial Stock co. at the new Colonial Theatre, just west of High Street, on West Broad, was the principal event of interest in local theatrical circles here week of 11. If I Were King was the bill, and the new co. made a favorable impression, selling out at both matinee and night and having an advance sale indicative of a sell out for the remainder of the week. Walter Green and Jane Grey had the principal roles and both made good. Miss Grey is a beautiful and talented woman and in one night established herself as a favorite. Mr. Green gave a very consistent reading of Villon. Marion Sheridan's Huguetta was all that could be desired. She is a clever ingenue. Frank McDonald and Francis Grandon contributed to the success of the production. Allan Fawcett, brother of George Fawcett, drilled the co. in a conscientious manner. The theatre is as pretty as any in the city and is absolutely fireproof. With a seating capacity of 1,800, the house is arranged for a perfect view of the stage from every seat. James V. Howell, the manager, has shown his master hand in the enterprise. Salome Jane is next.

Madame Nardimova will appear in Contesse Coquette at the Great Southern 12. William Crane in Father and the Boys 15, 16. Manager William Sander reports business as most satisfactory. General Manager Lee Boda, of the Valentine Circuit, of which the Southern is the local house, recovered from his recent illness and is now in the East recuperating. The Ellery Band has opened headquarters in the Outlook Building here, with Treasurer Lee Hennick in charge. The band under Mr. Ellery's direction, is touring the smaller Ohio cities.

Keith's had another good show last week, and Buster Brown as the headliner, with the Devil running a close second. Others on the bill were Hassan Ben Ali, Annie and Edna Conley, Wynne and Lewis, Joseph MacDonald, and the Garter Brothers. The Wizard of Oz and East Lynne divided the week at the High Street. Al Reeves' Beauty Show is "home again" and is playing to fine business.

JOSEPH RUSSELL HAGUE.

BUFFALO.

Kassa Produced—Leslie Carter Scores—Mr. Crews' Career—Vaudeville.

Brewster's Millions drew fair audiences to the Star 7-9.

Mrs. Leslie Carter in her new play, Kassa, by John Luther Long, was the attraction at the Star 11-13. Mrs. Carter scored a triumph, but the play was not altogether interesting.

Mr. Crews' Career, by Marion Fairfax, deserved better patronage at the Teck week 11 than it received.

Gus Edwards' School Days co. drew capacity at the Lyric week 11, it being necessary to give an extra matinee to accommodate the crowds.

Joe Le Brand's thrilling melodrama, Through Death Valley, was at the Academy week 12.

Shes' week 12 had Henrietta Crozman, Willa Holt Wakefield, Edna Luby, Liddle Cliff, Kitamura Japa, Brown, Harris and Brown, Radpath's Napanese, Coral's hoboism, and kinetograph.

Sam Scribner's Big Show, featuring Berini and Arthur, gave a good entertainment and was enjoyed by large audiences at the Garden week 11.

Miner's Americans more than made good at the Lafayette week 11.

P. T. O'CONNOR.

DETROIT.

Robert Mantell—Hattie Williams—Comedy at the
Temple—Vaudeville—Burlesque.

At the Detroit Opera House 11-16 Robert Mantell was seen in a repertoire of Shakespearean plays. Scholarly interpretations were given by a capable supporting co. This week will be divided between Hattie Williams in Fluffy Bunnies and Henry Miller in The Great Divide.

Buttun, Buttun, Who's Got the Buttun was well received at the Temple Theatre 11-17. Pola La Pollette, daughter of the Wisconsin Senator, was seen in support of Mr. Dietrichstein. One of the prettiest acts of the season was the dancing number contributed by dainty Adelaide. Lambert gave his refined impersonations of composers, and contributed his own musical numbers. The bill as a whole was exceedingly well balanced and a credit to Manager Moore.

Detroit's popular actor, Norman MacKett, was given an ovation at the Lyceum Theatre 10-16, where he was seen in Classroom. Mr. MacKett gave an excellent interpretation, and also found time to deliver one or two lectures on Shakespeare. Next week, George Sidney.

Rice and Barton were seen at the Gayety Theatre 10-16, and, as usual, Charlie Barton was two-thirds of the entertainment. This week, The Runaway Girls.

At the Avenue Theatre 10-16 the Star Show Girls gave an excellent bill, and the attendance at the theatre was good all week. This week, Miner's Americans.

Custer's Last Fight pleased the patrons of the Whitney Theatre 10-16, and The Cowboy and the Squaw is the bill this week.

The Empire Quartette, after appearing last Monday afternoon at the Temple Theatre, canceled the week's engagement, owing to the death of the father of the Cooper Brothers. Their place on the programme was taken by Rice and Gady, "Cheerful comedians."

Most of the local theatres, including the moving picture houses, report capacity houses since the first of the new year.

ELYP A. MARGNI.

DENVER.

Paid in Full—Corlans as Lola—The Fate of the
Baker.

Paid in Full was finely presented at the Broadway Jan. 4-9. William L. Gibson, Albert Brown, Scott Higgins, Sara Perry, Rose Snyder, Pauline Darling and Allen Atwell were all excellent. Tim Murphy 11-16. The Red Mill 18-23.

Corlans in Lola from Berlin pleased large audiences at the Baker. James J. Corbett follows. The Burgomaster 17-23.

Too Proud to Beg follows The Flaming Arrow at the Baker. This theatre will next week pass into the control of a company of Chicago and Denver men who have leased it from Messrs. John Cort and Peter McCourt, for eighteen weeks. Yiddish opera and drama will be presented. The theatre has had a varied and unfortunate history and every form of theatrical entertainment has been tried there unsuccessfully.

The Curtis offers Eben Holden 10-16, and will introduce vaudeville between acts.

The Orpheum had Silvers Oakley, Signorita Guerrini and the Italian Quartette, Ward-Klare co., Musical Blacksmiths, Connolly and Webb, Emerita Campbell and Aubrey Yates, and the Four Graces.

The Crystal offered Lillian Wright and the Gordon Boys, Ashburn and Hudson, Wheeler Earl and Vera Curtis, Van Brothers and Dick Burton.

MARY ALKINS BELL.

MILWAUKEE.

A Woman's Way Produced—Grace George Pleases—The English Company—Vaudeville.

The first performance of a new comedy by Thompson Buchanan, entitled *A Woman's Way*, was given by Grace George and her excellent co. at the Davidson Jan. 7, to a large and representative audience. Fluffy Baffles, with Hattie Williams, opened a short engagement 10, and pleased good houses. Polly of the Circus week 14.

The Shaughraun was well played by the English Stock co. at the Shubert and opened week 11, to a very good house. George Henry Trader, Edward Poland, Wilson Reynolds, Bert Carroth and Gwendolyn Piers did good work. Eleanor Carey, the new character woman of the co., who takes the place left vacant by Helen Strickland, made her first appearance with the co. and made a hit in a character part, and will undoubtedly prove quite an acquisition to the co. Week 18, *The Lost Paradise*. The *Revolution* opened week 10 at the Alhambra to a fair sized house. The engagement came to an abrupt end 12, and the theatre was dark for the remainder of the week. A night for a Day week 17.

Granatnik played a return engagement at the Bijou and opened 10 to good house. Week 17, Joseph Santley.

The new bill at the Majestic opened 11 to good sized house. Max Melville and Robert Higgins scored badly. The others were: The Electric Girl Review, Claire Romaine, Finlay and Burke, Tom Davies Trio, Ernest Van Pelt and co., Ernie and Mildred Potts, Five Spillers and the Kiodrome. Walter Danforth and the New York Symphony Orchestra played two concerts at the Pabst Theatre 9 and pleased small audiences.

Berthold Spotts, the stage manager of the German Stock co. at the Pabst Theatre, was given a benefit performance 10. The play was *Bonnie and Julie*.

Miner's Merry Burlesquers entertained large crowds at the New Star week 10.

At the Gaiety, Bowery Burlesquers drew packed houses last week. The new bill at the Crystal opened 10: The Four Hodge, Ida Mince, Harry and Kate Jackson, assisted by Arthur McAdams, Noble and Brooks, Ada James, and the Crystalgraph.

The premier performance of the new play for the Princess Theatre of Chicago, entitled *The Prince of the Night*, will be held at the Alhambra 31. The cast will be headed by Harry Woodruff, Georgia Caine, Adele Rowland and Frances Demarest. The play will run for a week at the Alhambra.

Archie Miller, manager of the Dewey Theatre, at Minneapolis, and formerly treasurer of the Alhambra Theatre of this city, visited Milwaukee last week to confer with Herman Fehr regarding a new burlesque and vaudeville theatre to be erected in Minneapolis. S. E. Simon, Fred A. Landeck and Harry Harris have incorporated under the name of the National Amusement Co., to have a joint theatrical business, and it is proposed to build a new burlesque theatre at Minneapolis. This co. controls the Gaiety Theatre in this city.

Robert E. O'Connor, who has been spending his holidays at his home in this city, left for Chicago last week.

SALT LAKE CITY.

A Revival of Confusion—Many Original Players—Vaudeville.

Salt Lake Theatre dark first half of Jan. 4. The Wolf 7-9, to capacity. Good co. Alfred Swenson, a Salt Lake boy, in the title role, was warmly welcomed. Andrew Robinson and Best Leonard were popular. Cameo in *Lola* from Berlin 11-15.

The Colonial Theatre had *The Flower of the Ranch* entire week 3-9, to good business. Frankie Drew, Edward Hume and J. P. Macweeney were good. Week 10, *Girl of the Golden West*, by the Willard Opera Stock.

Grand Theatre offered the Swedish Samson Dancers. The George W. Scott Stock co. presented *The Man Who Dared and Outwitted by Two*. Business was fair. Between the acts, Pat Dalton, comedian, La Fautie Bath, acrobat, acrobatic, the Shadowgraph and the moving pictures.

The Lyceum Theatre had *A Farmer's Daughter* entire week to light business. This house was opened before entirely finished, with the intention of playing while the building was in progress. This has been found impracticable, and the management has decided to close until it is in better condition.

Mr. and Mrs. Archie M. Cox, who have been for several seasons at the Grand Theatre, and have been engaged with the Lyceum Theatre, have gone East, where Mr. Cox will endeavor to recuperate his health at some of the resorts.

John Field, for many years manager and leader of Heald's Band, is now manager of the Grand Theatre. One of the players of the Grand Theatre, John Field, has ever had, was the reappearance, after twenty-three years, of the Home Dramatic Club. The play was *Confusion*, and the original cast was identical, and the business made up from relatives of those who have passed away.

A fine presentation of *Zaza* was offered by Baker Stock co. 3-9. Isabella Jewell's interpretation of the part was excellent, and Maribel Seymour as Florio, Louise Kent as Madame Dufrenoy, Miss Cecilia Gilson as Rose, and Miss L. Webster as Nathalie, all came in for their share of applause. The male parts also showed careful and conscientious work. Master of Men opens 10.

Devil's Auction played the Baker 3-10. The Sisters Plumber stock co. played with marked prominence, and as a whole the show was up to the standard of the past. Babes in Toyland 10.

The new Lyric Stock co. offered *Tempest and Sunshine*, with the following cast: Orel Humphrey, Raper, Drury, Corinne Walton, San Giff, Lillian Griffith, Ralph Belmont, and Charles Connors. The Blunkal Stock co., which formerly played at the Lyric, went to British Columbia. A Gambler's Devotion 10.

Jane Eyre held the boards at the Star, which is followed by *Thorne and Orange Blossoms*. The Orpheum offered *Julie Herne, Jewell's Manikins, Murray Sisters, Josephine Trio, White and Simmons, Joe Grant and Brother, and Mr. and Mrs. Allen*.

The Grand Opera House presented a comedy by Joe Deering and co., *Stephen Gratton and co., Gus Bruno, and Sabine and Vera*.

Pastures: The Great Florens Family, marvelous European acrobats, the Kohler Grand Opera Trio, Abraham and John presenting a comedy, played at Burton and Brooks in comedy sketch, Brandon and Wilson, singers and dancers, and the biograph.

Owing to the very cold weather we have had, the business at the theatres has been small.

PROVIDENCE.

The Gamblers—Keith's Bill—A Change at the Opera House—Vaudeville.

Small houses greeted The Gamblers at the Providence Opera House 11-16. The opportunity presented by a few: Mabel Cameron, Annie Webb, Ina Hammer, and Eva Vincent make the most of them. The Wolf 18-20. The Devil 21-23.

Keith's presented a very attractive bill 11-16, headed by Will M. Cressy and Blanche Dwyer in a bright sketch, *The Wyoming Whoop*. The Six Musical Noses, Max Witt's Bonnie Lassie, and the Three Demons. Other features include the Trocadero Quartette, Maurice Cooke, William Cahill, McConnel and Simpson, Mlle. Emerie, Three Wrens, Gussling De Lisle, Misses Van Cott and De Vine, Ben Beyer and Brother, with the motion pictures and travel views.

Forty-five Minutes from Broadway presented Scott Welch at his best at the Empire 11-18. Sharing the honors were Frances Gordon and Eugene MacGregor. The Man on the Box 19-23.

With a good burlesque and catchy music The Champagne Girls showed at the Imperial to good houses. Miss New York, Jr., 18-23. The Parlor Widows were at the Westminster and played to fair houses. The also included Hawley and Pierce, Kelso and Leighton, Auto Be Girls, Ben Beyer, and Young Brothers. Hastings Big Show 18-23.

For the past few weeks Managers Spitz and Nathanson have made a number of visits to New York for the sole purpose of booking good attractions. Their efforts to replace some of the thrilling melodramas which have previously held the Empire stage by new dramatic and musical plays have at last materialized, and the audience will be enabled to enjoy them at popular prices. Among some of the early bookings are *The Man on the Box*, Cole and Johnson, The Red Moon, Ward and Vokes, The Promoters, David Higgins in *Captain Clay of Missouri*, and Our New Minister.

The following dates have been announced for Burton Holmes' Travelogue, delivered by Wright Kramer, appropriately illustrated: Berlin 15, Vienna 22, Paris 20, London Feb. 8.

HOWARD F. HYLAND.

SEATTLE.

Rose Stahl—Stock Performances—Musical Comedy—Earthquake Benefits.

At the Moore Rose Stahl in *The Chorus Girl* 3-9 pleased good business. Seattle Symphony Orchestra 8. The Alaskan 10-16.

The attraction at the Grand was Rip Van Winkle 3-9. With Thomas Jefferson in the title role, who brought out all that was in the part. Oscar Johnson and Gladys Egan were clever in the juvenile roles. The attendance ranged from small to large houses. Shown 10-16.

At the Seattle, The Lieutenant and the Cowboy 3-9 was presented by a capable co. before houses averaging fair business. Lorraine Keene as the heroine portrayed the character with fidelity. The Girl and the Stampede 10-16.

Peter Pan presented at the Lolo by the Pantage's Players, proved such a success that it was repeated, and large audiences were in attendance. Alleen May, T. Daniel Frawley, Clara Kimball, William Dowling, Philip Sheffield, and other Lolo favorites were in the cast. Same co. in *Under the Red Robe* 4-10.

At the Third Avenue the Allen Carter Musical Comedy co. appeared in *Jakey, Mikey and Ikey* 3-4 and amused small and medium houses. In the cast were Arthur Clendenen, Albert Leonard, Allan Curtis, Margaret La Fautie, and other artists. A Runaway Hymen 10-16.

The weather has been extremely cold, and more snow than we usually see (except on the mountains in the vicinity of the falls). In consequence the attendance at the theatres has suffered.

The Seattle Symphony Orchestra, at the Moore, and the Rip Van Winkle co., at the Grand, devoted the proceeds of their respective matinee 3 to the relief of the sufferers from the recent earthquake in Italy and Sicily. John and Joseph at the theatre, also contributed his share to this charitable work. Russell and Drew, managers of the Seattle, together with The Lieutenant and the Cowboy co., donated the proceeds of a matinee 3 to the same object.

BENJAMIN F. MESSEVEY.

PORTLAND, ORE.

The Alaskan—Zaza at the Baker—The Lyric Players—Vaudeville.

The Alaskan came to the Bell for four performances 3-6. The cast was much better than on its first presentation. Florence Roberts followed in a magnificent production of *The House of Bondage* 7-10. The Great Divide 11. Ben Hur 18.

A fine presentation of *Zaza* was offered by Baker Stock co. 3-9. Isabella Jewell's interpretation of the part was excellent, and Maribel Seymour as Florio, Louise Kent as Madame Dufrenoy, Miss Cecilia Gilson as Rose, and Miss L. Webster as Nathalie, all came in for their share of applause. The male parts also showed careful and conscientious work. Master of Men opens 10.

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JOHN F. LOGAN.

LOUISVILLE.

The Man of the Hour—James K. Hackett—Vaudeville—Gossip.

The attraction at Macanery's 11-13 was Cyril Scott in *The Man of the Hour*. Notwithstanding the very inclement weather, the draw was large. James K. Hackett in *The Prisoner of Zenda* and *The Crisis*, drew good business 14-16. Polly of the Circus, with Edith Tallaferra, week 18.

Texas drew good audiences to the Masonic week 11. This week Gus Edwards' School days. At the Mary Anderson good business prevailed week 10 with *Lusk's Seven Hoboes* on the road: Byers and Hermann, Lockwood and Bryson, Leo Miller, Bisett and Scott, Rapp, Duffin and Espe, Mlle. Naomi Eibardo, and the Electric and Carline in *After School*.

On Trial for His Life, presented by a capable co., drew good business to the Avenue week 10. The Smart Set this week.

The Merry Madams co., introducing Sam Rice, was the offering at the Buckingham week 10, drawing excellent business. Uncle Sam's Rivalries this week.

Murphy and Herr, the Louisville blackface vaudeville team, is making good, having recently filled successful engagements in cities in this vicinity.

The Symphony Concert 15, with Madame Jonell as soloist, was largely attended, and was an artistic success. R. Gratz Cox was the conductor.

Louisville Lodge of Elks celebrated its twenty-fifth anniversary 8, at the same time opening its remodeled home. There were interesting and appropriate ceremonies. The home is a beautiful modern building, and the lodge is properly proud of it.

CHARLES D. CLARKE.

TOLEDO.

The Great Divide—Henry Miller Welcomed—Madame Nazimova—Vaudeville.

The Great Divide came 7-9 for four performances at the Valentine, and filled the house at every performance. It has been many years since Henry Miller has appeared here, and the fame of the piece had long preceded the engagement, and it can be said that all present were thoroughly satisfied. Madame Nazimova came back 11, this time appearing as the Contesse Coquette. The piece was on hand, and the star repeated her former triumph.

At the Lyceum Lena Rivers 10-13 to fair houses. In the absence of Beulah Porter in the title role, Gladys George, remarkably well in the part.

Burt's Theatre was given over to pictures 10, and the following vaudeville artists appeared in pictures 10, and the Arcade had Julia Romaine and co., A. Swinton, Robert Dan, Palmer and Dockman, John S. Lyon, J. R. Gardner.

At the Empire Clark's Runaway Girls entertained good audiences last week.

C. M. EDSON.

MINNEAPOLIS.

The Message from Mars—The Lyric Company—Vaudeville—Burlesque.

At the Metropolitan 10-13 *The Message from Mars* was presented with an indifferent co. The houses were fairly good. *The Newbywicks* and *Their Baby* returns 14-16. Rose Stahl in *The Chorus Lady* and the Italian Opera co. are billed for next week.

At the Bijou an unusually capable co. kept the seventeen scenes of *The Prince of Swindlers* moving at a lively pace. James A. Smith was a capable hero. Bully Gard, an excellent heavy, and Harrison Greene furnished good comedy in a dialect role. O. Blanche Rice was the heroine and Pearl Abbott the adventuress. *Old O'Hanlon* in *Dion O'Hanlon* follows.

The Lyric Stock co. gave an exceedingly fine performance of *The Christian*, Edith Evelyn and Lee Baker winning new prizes as *Glory* and *John Storm*. Kate Blanche's Mrs. Callender, Corinne Cantwell's Polly, and Oscar Apple's Lord Robert stood out prominently, while good work was done by Julian Koa, Frank Kingston, William H. Tooker, Helen Wilton, and the others. In the Bishop's Carriage follows.

The Orpheum had a fair bill, headed by the Eight Palace Girls. Others included the Millman Trio, Julia Kingsley and co., the Phantastic Phantoms, James H. Cullen, Monette, McDonald and Huntington, and the kinodrome.

Cole's dogs headed a good bill at the Unique. The business was good. Criminals and Bore were the headlines at the new Miles week 10. Others included Lola Lee, Kelt and Demont, John Le Clair, Harry Hahn, and the camograph.

Miner and Waterloo in *A Bee in Her Bonnet* headed an unusually good bill at the Family Theatre. Mann and Myette were also well received, and the other acts were up to the standard.

At the Dewey The Avenue Girls, with Mlle. Zallah as an added attraction, drew the usual crowded houses twice daily.

CARLTON W. MILES.

KANSAS CITY.

In Panama—The Red Mill—Vaudeville—Rumors of a New Theatre.

Max Rogers, supported by Joe Kane in *In Panama*, delighted large audiences at the Willis Wood Jan. 10-16. The Virginia 17-20. Tim Murphy 21-23.

The Grand had *The Red Mill* 10-16 and capacity audiences were the rule throughout the week. The kinodrome 17-23.

Lincoln at the White House was the offering at the Shubert 10-16, playing to only fair business. The title part is played by Arthur Lincoln Ogilvie, who does good work. The *Isle of Spice* 17-23.

Sam Acres was in *Wanted* week 17-23. At the Auditorium 10-12. Cars as to detail marked each scene and the players seemed to enter into the spirit of the play with genuine enthusiasm. Will Davis in the principal part was excellent. Harry C. Brown, Eva Lang, James Felton, William Randall, Frank Beasly and others of the cast did all in their power. Business big. The *Morals of Marcus* 17-23.

At the Orpheum 10-13 this entertaining bill was well received by big crowds: *Lester Chambers* and Clara Knott, *Eight Melons*, Leo Donnelly, Raymond C. Caverly, M. Rose and Hill, Hathaway's *Slam*, and the *Swindlers*.

Lottie Williams in *Tennessee Tom* held the boards at the Gillies 10-17, and scored heavily, as usual. The *Gambler of the West* 17-23.

The capacity houses at the Grand business at the Majestic 10-17 and were well received. An excellent olio was the feature of the performance.

The Cozy Corner Girls opened a week's run at the Century 10, to the usual large and enthusiastic Sunday audience. *Rev. Century Girls* 17-23.

Convention Hall had the annual Poultry and Pot Stock Show for the week of 10-17, drawing large crowds both day and night.

William Morris was a visitor in Kansas City recently, inspecting several sites for a proposed new theatre here. Leo N. Leslie, who built the Shubert Theatre here, has gone to New York to confer with Mr. Morris in regard to the building of the new house.

D. KERRY CAMPBELL.

TORONTO.

The Warrens of Virginia—Andrew Mack—Melodrama—Vaudeville.

The Warrens of Virginia, playing last week at the Royal Alexandra, was a great treat to our theatre-goers. The capacity houses clearly indicated that this house is destined to be the leading playhouse in Toronto. Hilda Spang in *A Man and His Mate* 18-23.

With all the seats sold in advance, the Grand Opera House presented Andrew Mack in *Sergeant David McCall* 11. Last week Harry Leander tickled the Scotchman; this week Andrew Mack delighted the sons of Old Erin. Kathryn Osterman in *The Night of the Play* 18-23.

The Gay Musicians played on its return engagement at the Princess 11-16 to many old admirers and some new ones. Mary Manning in *A House of Cards* 18-20. Battle Williams in *Puffy Ruffles* 21-23.

The large audience present at Twelfth Night, given by the Women's Dramatic Club of University College at Margaret Eaton's School of Expression 12, was very enthusiastic and applauded the efforts of the players.

Kidnapped in New York, at the Majestic, drew big crowds and pleased all who were so fortunate to see Barney Gilmore at his best. Bunce in *Ariana* 18-23.

Shen's bill for week 11-16 proved to be excellent. Sam Curtis and co. in *A Session at School* won great favor, as did also Agnes Scott and co. in *The Wall Between*. Others were Miss Golem Trompe, Edith Helen Tamm, Macnamara, W. C. Fields, and the kinodrome.

The most capacious critic for burlesque had little room for criticism in *The Lid Lifters*, the bill at the Gaiety for week 11-16.

The Thoroughbreds, holding a high place among burlesque attractions, was the bill at the Star last week and drew good crowds.

C. ERELL IRONSIDE.

SPRINGFIELD, MASS.

A Local Production—The Gamblers—Eva Vincent—Excellent—Vaudeville.

The local Kapperapeps did remarkably well 9 with a production of *Caught in the Rain*, for a local charity. All the parts were taken by young men. Notable work was done by Robert F. Day as Dick Crawford, Robert Nye as Muriel Mason, Gain Robinson as Mrs. Meridian, Dr. Allen G. Rice as Violet Mason, and Robert C. Popper as Jim Maxwell.

The Gamblers was presented at the Court Square 9 and proved a winning attraction. Delightful work was done by Eva Vincent. The Boston Symphony Orchestra, with Ousp Gabrieliowitch as soloist, gave another of their fine concerts 12. Albert Spaulding as an excellent attraction. The Blue House (the co. headed by Chicago with Elsie Ryan as star) 15, 16. Forty-five Minutes from Broadway 19. Russian Symphony Orchestra and Ben Greet Players in *A Midsummer Night's Dream* 20. The Time, the Place and the Girl 21. Charles Klein's new play, *The Third Degree*, 25-27.

The new Gilmore had the Blue Ribbon Girls 11-13 and *The Rocky Mountain Express* 14-16. Coming are *The City Sports* and *The End of the Trail*.

Polly's week 11 had *At the Country Club*, Wilkinson and Foran in *A Spotless Reputation*, Marion Garson, Martini and Maximilian, Hawthorne and Burt, the Brothers Phillip, and Robert C. Berg.

EDWIN DWIGHT.

JERSEY CITY.

The Man on the Box b Funny—Moving Pictures—Draw Big—Vaudeville.

Rebecca Warren and an excellent co. appeared at the Majestic Theatre Jan. 11-16 in *The Man on the Box*. The play gave the best of satisfaction. Miss Warren and Betty and Rogers Barker as the Henchman were good. Fanny Rice in *A Day Off* 18-23. Wins, Women and Song 20-30.

The Academy of Music is doing a land office business with the moving pictures and a little vaudeville. The pictures are changed daily, and the house has been packed nearly every night.

The Four Keatons are at the Hudson Theatre (Union Hill) again, and they are repeating their former success. Buster is a general favorite.

The local T. M. A. Lodge will install officers 17. The Bon Ton Theatre is doing a land office business at present, even the matinees being almost capacity. The Broadway Gaiety Girls came 11-16, and gave a fair show. *The Travelers* 18-23.

At the Hudson Theatre (Union Hill) the best bill of the season was offered 11-17, with the Four Keatons, Lewis Mitchell, the Watermelon Trust, Christie and Willie, the Four Musical Cats, the Hall Room Boys and the International Four.

William H. Rile, formerly property man at the Academy of Music, is now employed in the William A. Brady show here.

WALTER C. SMITH.

SPOKANE.

Concert Draws Well—Rose Stahl—Vaudeville—Important Developments.

The Lombardi Grand Opera company and orchestra will play at the Spokane Theatre, February 25-26. Arthur Hartmann, violinist, assisted by Alfred Calisti, pianist and accompanist, appeared at a largely attended recital under the auspices of the Wagner Club of Spokane 8. The Brothers with Teddy Webb, Lucilio Palmer, a Spokane girl, and the San Francisco Opera company, was well received 6 and 7. Rose Stahl scored on her initial appearance in *The Chorus Lady* 8, and played to capacity at four performances, including a Saturday matinee. Louisa James 11 and 12. Local attraction 22 and 23. The Alaskan 24-31.

Paul Seldom's plastic poses, featuring Mlle. Erna Clark, had the first place on the bill at the Orpheum Theatre week of 3. Others were Frank Byron and Louise Langdon, Carroll and Baker, Figue, Bertie Fowler, Peter McDonald and Meta Carma, Johnny McVeigh and his college girls, and the pictures.

Barold's dogs and monkeys, including Dan, the indicated dog, were featured at the Panama Theatre, others being the *Jungle Thru*, *Kean Brothers* and *Helene*, Irving Jones, John Hoffman and company, Will D. Gilson, illustrated songs and the pictures.

The Golden Rule afforded the Shurley company at the Auditorium Theatre an opportunity to show and its members to advantage. Anna Cleveland, George D. McQuarrie had the leads, others in the cast being Laura Adams, Howard Foster, Jack Langory, Frank McQuarrie, Mabel Dauton and T. N. Hoffman.

Charley Moore and company, including Frederick Brandon, Max L. Schrode, Beale Hunter and Phillis Bestwick, scored in a sketch at the Washington Theatre. Others were Joe Edwards, the Baker troupe, Joyce Gray, Charles and Capretta, Nat Lefmawell and Louis Braun, and the pictures.

F. W. May, manager of the Irving Circuit Company, recently organized in Spokane with a capital of \$250,000, to establish twenty-five vaudeville theatres, between Seattle and Seattle, with three houses in Spokane, announced that the managers, owners and members of the orchestra will be women.

The houses will be known as the Irving. Teddy Webb, comedian of the San Francisco Opera company, and his daughter, Dorothy Webb, ingenue of *The Land of Nod* company, met in Spokane 2, the first time in five years. Coliseum skating rink, owned by Captain Robert A. Koons and his associates, was destroyed by fire the night of 2, the loss being \$10,000, partly covered by insurance.

One of which Clyde Graves, a general manager, has plans to secure all of the circus and vaudeville companies to locate at that point. The plan is to make a tract in the vicinity of Recreation park a permanent circus plot, where all circus and spectacular shows will hold forth. The company has placed orders for additional equipment.

W. S. MCNEEA.

LOS ANGELES.

E. N. Sothern—Grand Opera—Stock—Vaudeville.

At the Mason Opera House E. N. Sothern in *Sir Richard Lovelace*, Lord Dundreary, Hamlet 7-9, was enjoyed by packed houses at each performance, the supporting co. is satisfactory. Especially Gladys Hanson. *The Lion and the Mouse* 11-16.

The Lombardi Grand Opera co. finished a two nights' engagement 6, having scored an artistic and financial success.

At the Balcon Theatre *The Heir to the Hourah* 4-10 seemed to fit the co. admirably. De Witt Jennings, Charles Hughes, Ben Graham and Harry Spear did clever work. Lewis Stone had a congenial part. Beatrice Brown as Madame de Merveille was splendid, and Florence Oakley as Mrs. Joe Lacy gave a fine bit of acting. Heartiness will follow.

The Burbank had Nancy and Company 3-9, which more than satisfied crowded houses. *Sporting Life* 10-16.

The Majestic had Rose Melville in *St. Helens*. Even though this is the second week, the S. R. O. sign was in evidence nightly. Murray and Mack in *The Sunny Side of Broadway* 10-16.

The Grand Opera House offered Ferris Hartman in *It Happened in Nordland*. Hartman is still the big hit in this tenuous comic opera.

Orpheum had the Blonde Typewriter, Harry Tata's co., Castellani and Brother, Howard and Lawrence, Felice Morand and co., Gordon and Green, Linton and Laurence, Hagar J. Gardner in *A House of Cards*.

The benefit for Mrs. Harry Glaser will be given at the Majestic Theatre 15; the programme is long and varied, being contributed to by members from every co. in the city. The curtain will rise at one o'clock. Over 100 tickets have been sold, and before the box office sale has commenced, Simpson Auditorium: Madame Gadski 12.

DON W. CARLTON.

NEW ORLEANS.

Blanche Walsh in The Test—The Blancy Stock Company—Faust and Other Offerings.

Blanche Walsh, supported by a competent co., presented *The Test* at the

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday, Jan. 23, 1909. No more publication in the subsequent issue dates will be mailed or reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Dec. 23-Feb. 13.
AMERICAN GIRL (H. T. Mathews, mgr.): St. Johnsville, N. Y., 19. New York 21, Richmond 22, St. Albans 23, Plattsburgh 24, Saranac Lake 25, Massena 26, Malone 27, Potsdam 28, Watertown 29.
AMERICAN HOBBO (J. F. Pennington, mgr.): Chelsea, Mass., 19. West City, 20. Carthage 21, Rich Hill 22, Harpersville 23, Adella 24, Clinton 25, Philadelphia, Pa., 19-23.
ANGEL AND THE OX (George E. Edwards, mgr.): Philadelphia, Pa., 19-23.
ANLIER, GEORGE (The Devil; Harrison Grey Fiske, mgr.): New Haven, Conn., 19-20, Providence, R. I., 21-22, Hartford, Conn., 23-25.
ARRIVAL OF KITT (C. Williams, mgr.): Catskill, N. Y., 19. Foughespa 20, Peekskill 21, Middletown 22, Binghamton 23, Oneonta 24, Norwich 25, Susquehanna, Pa., 26, Oswego, N. Y., 29, Genesee 30.
AS FOLD IN THE HILLS (W. F. Mann, owner): Vermillion, S. D., 19. Yankton 20, Mitchell 21, Madison 22, Pipestone, Minn., 23, Sioux Falls, S. D., 24, Lawrence 25, Hartley, Ia., 26, Spencer 27, Emmetsburg 28, Algona 29, Mason City 30.
AT CRIPPLE CREEK (E. J. Carpenter, mgr.): Columbus, O., 19-20, Akron 21-23, Cincinnati 24-26, RACHLEIGH'S HONEYMOON (Oakes and Gilson, mgrs.): St. Joseph, Mo., 19, 20, Frankfort, Kan., 21, Blue Rapids 22, Clay Center 23, Mankato 24, South Center 25, 26, 27, 28, 29, 30.
BANKER'S CHILD (Harry Shannon, mgr.): Jonesboro, Ark., 19, Newport 20, Clarion 21, Stuttgart 22, El Dorado 23, Crescent, Ia., 24, Hamburg, Ark., 25, Dermott 27, Warren 28, Monticello 29, Arkansas City 30.
BARKYMOORE (Charles Frohman, mgr.): New York city Nov. 9-Jan. 30.
BATES, BLANCHE (David Belasco, mgr.): New York city Sept. 21-indefinite.
BELOW, KYLIE (Daniel Frohman, mgr.): Washington, D. C., 19-20, Baltimore, Md., 21-23, BELLE HUB (Klaw and Erlanger, mgrs.): Portland, Ore., 19-23, Seattle, Wash., 24-30.
BIG JIM (Gardiner Brothers, mgrs.): Pierce, Neb., 19, Omaha 20, Omsund 21.
BILLY THE KID (Chas. H. Woods, mgr.): Uniontown, Pa., 19, Waverly 20, Kennesaw 21, Wayneburg 22, Washington 23, New Kensington 24, Tarentum 25, Vandergrift 27, Butler 28, Rochester 29, East Liverpool, O., 30.
BLAIR, EUGENIE (Kaufman and Miller, mgrs.): Cleveland, Ohio, 19-23.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 30-indefinite.
BOY DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Buffalo, N. Y., 19-23, Rochester 24-27, Syracuse 28-30.
BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Stockton, Cal., 19, Sacramento 20, Marysville 21, Roseburg, Ore., 22, Salem 23, Portland 24-27, South Bend, Wash., 28, Aberdeen 29, Olympia 30.
BREWSTER'S MILLIONS (Frederick Thompson, mgrs.): Ithaca, N. Y., 19, Elmira 20, Williamsport, Pa., 21, Wilkes-Barre 22, Scranton 23, Philadelphia 24-26.
BUNCH OF KEYS (Gus Bothner, mgr.): Pontiac, Mich., 19, Lincoln 20, Herrington, Kan., 21, Salina 22, Junction City, Mo., 23, Stone City, Minn., 24, Independence 25, Chasote 26, Pittsburg 27, Joplin, Mo., 31.
BUNCO IN ARIZONA (J. L. Verone Amusement Co., mgrs.): Toronto, Ont., 19-23, Buffalo, N. Y., 24-30, BUREAU BILLIE (Charles Frohman, mgr.): New York city Aug. 27-Jan. 23.
CARTER, MRS. LESLIE: New York city Jan. 23-indefinite.
CHECKERS (John E. Hogarty, mgr.): Brooklyn, N. Y., 19-23.
CHILD OF THE REGIMENT (Chas. E. Blaney Amusement Co., mgrs.): Chicago, Ill., 17-23, So. Chicago 24-30.
CHOIR SINGER (W. E. Nankeville, mgr.): Annapolis, Md., 19, Frederick 20, Martinsburg, W. Va., 21, Chambersburg, Pa., 22, Hagerstown, Md., 23, Cumberland 24, Frostburg 25, Piedmont 27, Davis, W. Va., 28, Elkins 29, Clarksburg 30.
CLANSMAN (George H. Brennan, mgr.): New Orleans, La., 17-23.
COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Nov. 23-indefinite.
CONVICT AND THE GIRL (Mittenthal Bros., mgrs.): Chicago, Ill., 17-23.
CONVICT 559 (A. H. Woods, mgr.): Des Moines, Ia., 17-20, Omaha 21, 22, Joseph, Mo., 24-27, 28, 29, 30, 31, Kearney 19, Hastings 20, Grand Island 21, Lincoln 22, Omaha 24-27, Alliance 28, Lead, S. D., 29, Deadwood 30.
COUNTY SHERIFF (O. B. West, mgr.): Independence, Mich., 19, Marquette 20, Escanaba 21, Marquette, Wis., 22, Neenah 23, Oshkosh 24, Stevens Point 25, Merrill 26, Wausau 27, Grand Rapids 28, Portage 29, Madison 30, La Crosse 31.
COWBOY AND THE SQUAW (H. H. Sullivan, mgr.): Detroit, Mich., 19-23.
COWBOY GIRL (Kilroy and Britton, mgrs.): Boston, Mass., 19-23, Worcester 24-30.
COWBOY'S GIRL (J. R. Barrett, mgr.): Denver, Colo., 17-23.
COW PUNCHER (Central: W. F. Mann, prop.): Caddo, Okla., 19, Madill 20, Ardmore 21, Sulphur 22, Purrell 23, Norman 25, Paul's Valley 26, Ardmore 27, Chickasha 28, El Reno 29, Kingfisher 30, Elida 31.
COW PUNCHER (Eastern: W. F. Mann, prop.): Union City, Ind., 19, New Castle 20, Anderson 21, Knightstown 22, Marion 23, Bluffton 24, Decatur 25, Delphos, O., 27, Paulding 28, Napoleon 29, De Sance 30.
CRANK, WILLIAM H. (Chas. Frohman, mgr.): Cincinnati, O., 19-23.
CROOK'S SLAVE'S REVENGE (A. H. Woods, mgr.): Toledo, O., 19-20, Grand Rapids, Mich., 21-23, Cleveland, O., 24-31.
DALY, ARNOLD (Lieber and Co., mgrs.): Chicago, Ill., 17-23.
DAVIS, FLORENCE (R. H. Dewey, mgr.): Cairo, Ill., 19, Paducah, Ky., 20, Evansville, Ind., 21, Terre Haute 23, Indianapolis 25, 26, Louisville, Ky., 27-30.
DEVIL (Henry W. Savage, mgr.): Elkhart, Ind., 19, Dowagiac, Mich., 20, La Porte, Ind., 22, South Bend 23.
DEVIL (Henry W. Savage, mgr.): Boston, Mass., 19-30.
DIXIE, HENRY E. (Henry W. Savage, mgr.): New York city Nov. 3-indefinite.
DORO, MAIE (Gustave Frohman, mgr.): Springfield, O., 19, Dayton 21, Columbus 22, 23, Cleveland 24-30.
DORA THORNE (Walter Monroe, mgr.): Smithville, Tex., 19, Bastrop 20, Elgin 21, Llano 22, Lamesa 23.
DREW, JOHN (Charles Frohman, mgr.): Philadelphia, Pa., 19-20.
EAST LYNNE (Whittier and Miles, mgrs.): Marengo, Ia., 19, Washington 20, Oskaloosa 21, Fairfield 22, New York 23, Decatur 24, Columbus 25, 26, Topeka 27, Reno 31.
ELI AND JANE (Harry Green, mgr.): Greeley, Neb., 19, Ord 20, Burwell 21, Scott 22, St. Paul 23.
ELIOTT, MAXINE (George J. Appleton, mgr.): New York city Dec. 30-indefinite.
END OF THE TRAIL (Willie F. Jackson's): Springfield, Mass., 21-23, New York city 23-30.
FARMER'S DAUGHTER (Ed Anderson, mgr.): Sugar City, Ida., 19, Rexburg 20, Brigham, U. T., 21, Malad, Ida., 22, Layville, U. T., 23, Milford 25, Callente, Nev., 26, Las Vegas 27, Goldfield 28, 29, Tonopah 30, Reno 31.
FARNUM, DUSTIN (Lieber and Co., mgrs.): New York city 18-23, Providence, R. I., 24-30.
FAVIERMAN, WILLIAM (Frank J. Wistach, mgr.): New York city Nov. 23-indefinite.
FIGHTING FALCON (W. F. Mann, prop.): Elkhorn, Wis., 19, Delavan 20, Ft. Atkinson 21, Jefferson 22, Janesville 23, Madison 24, Portage 25, Beaver Dam 26, Berlin 28, Waupun 29, Freeport, Ill., 30, Chicago Heights 31.
FIGMAN, MAX (John Cort, mgr.): Oklahoma City, Okla., 19, Dallas 20, Tex., 21, Ft. Worth 22, 23, Oklahoma 25, Waco 26, Austin 27, San Antonio 28, Houston 30, 31.
FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city Nov. 17-Jan. 23, Brooklyn, N. Y., 25-30.
FLAMING ARROW (Co. A. Lincoln Carter, mgr.): Rocky Ford, Colo., 19, Trinidad 20, La Junta 21, Las Animas 22, Garden City, Kan., 23, Dodge City 24, Pratt 25, Hutchinson 27, Larned 28, Kingman 29.
FLAMING ARROW (B. Lincoln J. Carter, mgr.): Franklin, Ky., 19, Glasgow 20, Danville 21, Lexington 22, Paris 23, Winchester 24, Ashland 27, fronton, O., 28, Jackson 29, Wellston 30, FOR HER CHILDREN'S SAKE (R. H. Travis Amusement Co., mgrs.): Brooklyn, N. Y., 19-23.
FROM KING TO LIBERTY (Charles E. Blaney Amusement Co., mgrs.): Chicago, Ill., 10-23, Cincinnati, O., 24-30.

GALLAND, BERTHA (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 19-23.
GAMBELL OF THE WEST (A. H. Woods, mgr.): Kansas City, Mo., 17-23, St. Louis 24-30.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Joe Grismer, mgrs.): New York city Sept. 20-indefinite.
GEORGE, GRACE (Wm. A. Brady, mgr.): Philadelphia, Pa., 19-23.
GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city Oct. 19-indefinite.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Montreal, P. Q., 19-23, Ottawa, Ont., 25-27, Watertown, N. Y., 28, Utica 29, 30.
GILMORE, PAUL (John Murry, mgr.): Dallas, Tex., 20, 21, Paris 22, Denison 23, McAlester, Okla., 27, Muskogee 28, Tulsa 29, Oklahoma City 30, Guthrie 31.
GIRL AND THE GAWK (Will H. Locke, mgr.): Schuyler, Neb., 19, Fullerton 20, Genoa 21, Alton 22.
GIRL FROM BARRE (Virgil P. Davies, mgr.): Brockton, Mass., 19-23, Providence, R. I., 25-30.
GOOD WOMAN WILL WIN (Lincoln J. Carter, mgr.): Kingston, Mass., 20, Harper 21, Anthony 22, Caldwell 23, Wellington 24, Winfield 25, Arkansas City 27, Blackwell, Okla., 28, Ponca 29.
GRACHTER (Central: A. G. Delamater, mgr.): North, N. Y., 19, Wellsville 20, Coudersport, Pa., 21, Olean, N. Y., 22, Dunkirk 23, Jamestown 24, Warren, Pa., 27, Titusville 28, Franklin 29, Oil City 30.
GRACHTER (Eastern: A. G. Delamater, mgr.): Brooklyn, N. Y., 19-23, Newark, N. J., 25-30.
GRACHTER (Western: A. G. Delamater, mgr.): St. Paul, Minn., 17-23, Minneapolis 24-26, St. Paul, Minn., 27, Greenville, Pa., 19, Warren, O., 20, Alliance 21, Great Divide 22, Canton 23.
GREAT DIVIDE (Western: Henry Miller, mgr.): Boise, Ida., 19, Pocatello 20, Logan, U. T., 21, Ogden 22, Rock Springs, Wyo., 23, Laramie 24, Cheyenne 27, North Platte, Neb., 28, Grand Island 29.
GREAT PLAYERS (Ben Greet, mgr.): Providence, R. I., 19, Springfield, Mass., 20, Brooklyn, N. Y., 21, 22, Newark, N. J., 23, Washington, D. C., 25, Baltimore, Md., 26, 27.
HACKETT, JAMES (James Hackett, mgr.): St. Louis, Mo., 17-20.
HACKETT, NORMAN (Julius Murry, mgr.): Grand Rapids, Mich., 17-20, 26, Bend, 27, Lafayette 28, Urbana, Ill., 29, Danville 30, Bloomington 31, Decatur 27, Jacksonville 28, Quincy 29, Muscatine, Ia., 30, Davenport 31.
HANSFORD, CHARLES B. (F. Lawrence Walker, mgr.): Redland, Cal., 19, Riverside 20, Santa Ana 21, San Diego 22, 23, Los Angeles 24, 25, 26, 27, 28, 29, 30, 31.
HANS HANSON (Louis Reis, mgr.): Altamont, Kan., 19, Oswego 20, Mineral 21, Columbus 22.
HAPPY MARRIAGE (Charles Frohman, mgr.): Schenectady, N. Y., 20-23.
HENDRICKS, BEN (Wm. Gray, mgr.): Nebraska City, Neb., 19, Afton, Ia., 20, Des Moines 21-23, HERMAN, SELMA (Howard Hall Amusement Co., mgrs.): Syracuse, N. Y., 19-20, Rochester 21-23.
HIDDEN (Central: A. G. Delamater, mgr.): Ponca, Okla., 19, Mulvane, Kan., 20, Dexter 21, Cedar Vale 22, Sedan 23, Caney 25, Altona 26.
HIGGINS, DAVID (Stair and Nicolai, mgrs.): Philadelphia, Pa., 25-30.
HOLLY CITY (Central: Le Conte and Fletcher, mgrs.): Tulare, Cal., 19, Visalia 20, Santa 21, Madera 22, Sacramento 24, Nevada City 25, Grass Valley 26, Auburn 27, Virginia City, Nev., 28, Carson 29, Reno 30, Goldfield 31, Feb. 1.
HOLLY CITY (H. H. Blackaller, mgr.): Muscatine, Ia., 19, Winslow 20, Fairbury 21, Washington 22, What Cheer 23, Montrose 25, Grinnell 26, Knoxville 27, Buxton 28.
HOME RUN: Chicago, Ill., 24-30.
HUMAN HEARTS (Western: Wm. F. Riley, mgr.): Chicago, Ill., 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
HUMAN HEARTS (Southern: W. E. Nankeville, mgr.): Norman, Okla., 19, Perry 20, Guthrie 21, Winfield, Kan., 22, Wichita 23, Independence 24, Coffeyville 26, Oswego 27, Carthage, Mo., 28, Springfield 30, Webb City 31.
HUMAN HEARTS (Eastern: W. E. Nankeville, mgr.): Shamokin, Pa., 19, Mahanoy 20, Bloomsburg 21, Sunbury 22, Hazleton 23, Lewisburg 24, Philadelphia 26, Houtdale 27, Bellefonte 28, Barreboro 29, Altoona 30.
IN A WOMAN'S POWER: Portland, Ore., 17-23.
IN OLD KENTUCKY (A. W. Dingwell, mgr.): Cincinnati, O., 17-23.
IN THE NICK OF TIME (J. F. Sullivan, mgr.): Cincinnati, O., 17-23, Louisville, Ky., 24-30.
IN WYOMING (H. E. Pierce and Co., mgrs.): Elko, Nev., 19, Ogden, U. T., 20, Los Angeles, Cal., 24-30.
JACK SHEPARD, THE RANDIT KING (A. H. Woods, mgr.): Brooklyn, N. Y., 18-23, Boston, Mass., 25-30.
JAMES, LOUIS (Wallace Munro, mgr.): Butte, Mont., 19, Helena 20, Livingston 21, Billings 22, Miles City 23, Jamestown, N. D., 25, Fargo 26, Grand Forks 27, Winnipeg, Man., 28-30.
JANE EYRE (Eastern: Rowland and Clifford, mgrs.): Scranton, Pa., 19-20, Wilkes-Barre 21-23, Yonkers, N. Y., 24-26, Poughkeepsie 27, Newburgh 28, Albany 29, Redwood City, Cal., 30, San Jose 21, San Rafael 22.
JANE EYRE (Coast: Fred Walton, mgr.): Portland, Ore., 17-23, Seattle, Wash., 24-30.
JEFFERSON, JOSEPH (Wm. Williams W. (B. W. Donalds, mgr.): Tulsa, Okla., 19, Vinta 20, Muskogee 21, McAlester 22, Oklahoma City 23, Denison, Tex., 25, Paris 26, Texarkana 27, Jefferson 28, Marshall 29, Moore, La., 30.
JEFFERSON, JOSEPH (Wm. L. Malley, mgr.): Albany, Ore., 19, Eugene 20, San Francisco, Cal., 24-30, Oakland 31.
JUST A WOMAN'S WAY (Eastern: Philadelphia, Pa., 19-20.
KENTUCKIAN (Wm. K. Sparks, mgr.): Atlanta, Ga., 19-23, Chattanooga, Tenn., 25-30.
KIDNAPPED FOR A MILLION (E. H. Perry, mgr.): Mowqua, Ill., 19, Hillsboro 20.
KIDNAPPED IN NEW YORK: Montreal, Q. P., 18-23.
LACKAYE, WILTON (Wm. A. Brady, mgr.): New York city Dec. 21-indefinite.
LENA RIVERS (Hart and Nicolai, mgrs.): Youngstown, O., 19-20, Wheeling, W. Va., 21-23.
LENA RIVERS (Central: Barton Nixson, mgr.): McKean, Kan., 21, Lyons 22, Holington 23, Great Bend 25, Sterling 26, Kingman 27, Harper 29, Anthony 30.
LILY AND THE PRINCE (Frank Holland, mgr.): Donaldsonville, La., 19, Thibodaux 20, Morgan City 21, Lake Charles 22, Franklin 23, Opelousas 24, Lafayette 25, Crowley 26, Jennings 26, Lake Charles 27, Orange, Tex., 28, Beaumont 29, Galveston 30, Houston 31.
LION AND THE MOUSE (Co. B; Henry B. Harris, mgr.): Santa Ana, Cal., 19, Pomona 20, Redlands 21, Riverside 22.
LITTLE PROSPECTOR (Frank G. King, mgr.): Ennis, Tex., 19, Corsicana 20, Waxahatchie 21, Alvarado 22, Cleburne 23, Weatherford 25, Mineral Wells 26, Decatur 27, Bowie 28, Wichita Falls 29, Henderson 30.
MACK, ANDREW (Mason Peters, mgr.): Montreal, P. Q., 18-23, Brooklyn, N. Y., 25-30.
MALLOY, CLIFTON (S. A. Arnold, mgr.): Tecumseh, Mich., 19, Joplin 20, Ansonia, Ind., 21, Battle Creek 22, Coldwater 23, Pontiac 24, MAN FROM HOME (Lieber and Co., mgrs.): New York city Aug. 17-indefinite.
MAN OF THE HOUR (Central: Brady and Grismer, mgrs.): Columbus, O., 18-19, Springfield 20, Toledo 21, Cincinnati 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
MAN OF THE HOUR (Midland: Brady and Grismer, mgrs.): Newport News, Va., 19, Norfolk 20, Petersburg 21, Richmond 22, Lynchburg 23, Charlottesville 25, Staunton 26, Roanoke 27, Bluefield, W. Va., 28, Greenfield 29.
MAN OF THE HOUR (New England: Brady and Grismer, mgrs.): Fall River, Mass., 18-23, Worcester 25-30.
MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Memphis, Tenn., 18-23, Greenville, Miss., 25, Vicksburg 26, Yazo City 27, Jackson 28, Natchez 29, Baton Rouge, La., 30.
MAN ON THE BOX (C. Roy Applegate, mgr.): Providence, R. I., 18-23.
MANN, LOUIS (William A. Brady, mgr.): Trenton, N. J., 21, Perth Amboy 22, Plainfield 23, Philadelphia, Pa., 25-30.
MANNING, MARY (Sam S. and Lee Shubert, Inc., mgrs.): Toronto, Ont., 18-20.
MANTILL, ROBERT (Wm. A. Brady, mgr.): Indianapolis, Ind., 18-23, Cincinnati, O., 24-30.
MARLOWE, JULIA (Sam and Lee Shubert, Inc., mgrs.): Pittsburgh, Pa., 18-23, Washington, D. C., 25-30.
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): Baltimore, Md., 18-23, Brooklyn, N. Y., 25-30.
MEADOW BROOK FARM (Central: W. F. Mann, prop.): Junction City, Kan., 19, Alliance 20, Herndon 21, Council Grove 22, Emporia 23, 24, 25, 26, Manhattan 25, Clay Center 26, Clyde 27, Concordia 28, Belleville 29, Fairbury, Neb., 30.
MEADOW BROOK FARM (Eastern: W. F. Mann, prop.): Liberty, N. Y., 20, Walden 21, Franklin 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
MELVILLE, ROSE (J. R. Sterling, mgr.): Salt Lake City, U. T., 18-20, Provo 21, Grand Junction, Colo., 22, Leadville 23, Salida 25, Canon City 26, Pueblo 27, Colorado Springs 28, Ft. Collins 29, Boulder 30, 31.
MERRY NEW YORK MAID (Joseph H. Thonet, mgr.): Shelbyville, Ky., 19, Bardonia 20, Bowling Green 21, Bowling Green 22, Bardonia 23, Madisonville 24, Paducah 25, Cairo, Ill., 26.
MESSENGER BOY (Chas. W. Gallagher, mgr.): Cincinnati, O., 17-23, Youngstown 24-27, Toledo 28-30.
MILLER, HENRY (Henry Miller, mgr.): Akron, O., 19, Lima 20, Detroit, Mich., 21-23, Toronto, Ont., 24-26.
MILLIONAIRE AND THE POLICEMAN'S WIFE (A. H. Woods, mgr.): Newark, N. J., 18-23, Hoboken 24-27, Bayonne 28-30.
MISSOURI GIRL (Western: Marie H. Norton, mgr.): Waxahatchie, Tex., 19, Cleburne 20, West 21, Temple 22, Llano 23, Lampasas 25, Killeen 26, Granger 27, Bastrop 28, La Grange 29, Smithville 30, New Braunfels 31.
MONTANA (Eastern: Harry D. Carey, prop.): Hopkinton, Mass., 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
MONTANA (Southern: Harry D. Carey, prop.): Hopkinton, Mass., 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
MONTANA (Western: Harry D. Carey, prop.): Billings, Mont., 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
MONTANA LIMITED (Eastern: Klimt and Gansolo Co., props.): Worcester, Mass., 18-23, Albany, N. Y., 25-27, Ottawa, Ont., 28-30.
MONTE CRISTO (Willis and Coogrove, mgrs.): Ft. Williams, Ont., 19, 20, Port Arthur 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
MORRISON, ROBERT (M. J. East, mgr.): Lake Charles, La., 18, Orange, Tex., 19, Beaumont 20, Galveston 21, Houston 22, 23, San Antonio 24, 25, Austin 26, Taylor 27, Waco 28, Dallas 29, Ft. Worth 30, Guthrie, Okla., 31.
MRS. TEMPLE TELEGRAM (Chas. H. Small and Thos. Hall, mgrs.): Chicago, Ill., 17-20, Kenosha, Wis., 31.
MURPHY, TIM (Howard Marrable, mgr.): Omaha, Neb., 19, 20, Kansas City, Mo., 21-23, Natchitoches, La., 24, 25, 26, 27, 28, 29, 30, 31.
NATHAN, MARY ALICE (Sam and Lee Shubert, Inc., mgrs.): Cleveland, O., 18-23, Pittsburgh, Pa., 25-30.
NETHERSOLE, OLGA (W. A. Page, mgr.): Scranton, Pa., 19, Utica, N. Y., 20, Elmira 21, Ithaca 22, Auburn 23, Buffalo 25-27, Rochester 28, Syracuse 29, 30.
NINETEEN AND NINE (J. D. Barton and Co., mgrs.): Peoria, Ill., 17-20.
O'HARA, FISKE (Charles E. Blaney Amusement Co., mgrs.): Minneapolis, Minn., 17-23.
OLCOTT, HAUNCEY (Augustus Pitts, mgr.): Washington, D. C., 18-23, Baltimore, Md., 25-30.
OLD ARKANSAW (L. A. Edwards, mgr.): Oklawaha, Neb., 19, Bruning 20, Carleton 21, Grand Island 23, O'Mara, Joseph (Brooks and Dingwall, mgrs.): New York city Nov. 21-Jan. 23.
ON TRIAL FOR LIFE (H. Woods, mgr.): St. Louis, Mo., 17-23, Kansas City 24-30, St. Joseph 31.
OPIMUM SMUGGLERS OF FRISCO (A. H. Woods, mgr.): Hoboken, N. J., 17-20, Trenton 21-23, Scranton, Pa., 25-27, Wilkes-Barre 28-30.
OSTERMAN, KATHERINE (M. Osterman, mgr.): Toronto, Ont., 18-23, Montreal, P. Q., 25-30.
OUR NEW MINISTER (Joe Conyers, mgr.): Winsted, Conn., 19, New Britain 20, Willimantic 21, Norwich 22, Danbury 23, Meriden, Conn., 24, 25-30.
OUT IN IDAHO (F. W. Bruch, mgr.): New London, Conn., 18.
PAID IN FULL (Wagahals and Kemper, mgrs.): Brockton, Mass., 19, Taunton 20, Newport, R. I., 21, Worcester, Mass., 22, 23, Fall River 25-27, Attleboro 28, New Bedford 29, 30.
PAID IN FULL (Coast: Wagahals and Kemper, mgrs.): St. Joseph, Mo., 19, 20, Topeka, Kan., 21, 22, Leavenworth 23, Wichita 25, 26, Independence 27, Pittsburg 28, Topeka, Mo., 29, 30.
PAID IN FULL (Eastern: Wagahals and Kemper, mgrs.): Montreal, P. Q., 18-23, Burlington, Vt., 25, Rutland 26, Glass Falls, N. Y., 27, Albany 28, Saratoga 29, Troy 30.
PAID IN FULL (Western: Wagahals and Kemper, mgrs.): St. Louis, Mo., 19, 20, Kansas City 21, 22, Rock Island, Ill., 23, Davenport, Ia., 24, Muscatine 25, Waterloo 26, Dubuque 26, Prairie du Chien, Wis., 27, Decatur, Ia., 28, Mason City 29, Ft. Dodge 30.
PAID IN FULL (Atlantic: Wagahals and Kemper, mgrs.): Hornell, N. Y., 19, Olean 20, Bradford, Pa., 21, Warren 22, Erie 23, Jamestown, N. Y., 25, Titusville, Pa., 26, Oil City 27, Franklin 28, Meadville 29, New Castle 30.
PAID IN FULL (Gulf: G. Jay Smith, mgr.): Greenville, Tenn., 19, Morristown 20, Middleboro, Ky., 21, Pineville 22, London 23, Danville 25, Somerset 26, Harrodsburg 27, Richmond 28, Cynthiana 29, Lexington 30.
PATTON, W. R. (J. M. Stout, mgr.): Opelousas, La., 22, New Iberia 23, Morgan City 24, Franklin 25, Houma 26, Thibodaux 27.
PHANTOM DETECTIVE (Rowland and Clifford Amusement Co., mgrs.): Paterson, N. J., 18-20, Wilmington, Del., 19-23, Philadelphia, Pa., 25-30.
POLY OF THE CIRCUS (Fred Thompson, mgr.): Boston, Mass., 4-23, Lawrence 25, 26, New Bedford 27, Fall River 28, Lowell 29, 30.
POLY OF THE CIRCUS (Fred Thompson, mgr.): Louisville, Ky., 18-23, Nashville, Tenn., 25-27, Chattanooga 28, Knoxville 29, Thompson, mgrs.): Youngstown, O., 18-20, Wheeling, W. Va., 21-23, Pittsburgh, Pa., 25-30.
PRINCE OF SWINDLERS (A. H. Woods, mgr.): Chicago, Ill., 19-23.
RICK, FANNY (George W. Belmont, mgr.): Jersey City, N. J., 18-23, Buffalo, N. Y., 25-30.
RIGHT OF WAY (Klaw and Erlanger, mgrs.): Nashville, Tenn., 18, 19, Evansville, Ind., 20, Terre Haute 21, Decatur, Ia., 22, Jacksonville 23, Sedalia, Mo., 24, St. Joseph 25, Lawrence, Kan., 27, Joplin, Mo., 28, Springfield 29, 30.
ROAD TO YESTERDAY (Sam S. and Lee Shubert, Inc., mgrs.): Kingston, Ont., 19.
ROBERT, FLORENCE (Chas. E. Blaney Amusement Co., mgrs.): San Francisco, Cal., 17-23, Oakland 24-26, Sacramento 27, Fresno 28.
ROBSON, FLEONOR (Lieber and Co., mgrs.): New Haven, Conn., 21-23, New York city 25-indefinite.
ROBSON, MAY (L. S. Sise, mgr.): Philadelphia, Pa., 11-23, Buffalo, N. Y., 25-30.
REUBEN AND HIS SWEETHEART (G. Herbert Perry, mgr.): Yonkers, N. Y., 19, Digby 20, Bear River 21, Annapolis 22, Middleton 23.
ROCKY MOUNTAIN EXPRESS (Eastern: Klimt and Gansolo Co., props.): New York city 18-23, Montreal, P. Q., 25-30.
ROUND UP (Klaw and Erlanger, mgrs.): Chicago, Ill., 3-30.
ROYAL SLAVE (George H. Bubb, mgr.): Spencer, Ia., 19, Sioux Rapids 20, Sanborn 21, Hawarden 22, Le Mars 23, Sioux City 24, Wayne, Neb., 25, Norfolk 28, Stanton 27, Neligh 28, O'Neill 29, Atkinson 30.
RUDOLPH AND ADOLPH (Mason and Hines, mgrs.): Bloomington, Ill., 19, Springfield 20, Pana 21, Collinsville 22, Alton 23, East St. Louis 24, 25, Decatur 26, Jacksonville 29, Hannibal, Mo., 30, Quincy, Ill., 31, Moberly, Mo., Feb. 1.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Richmond, Va., 19, 20, Cumberland, Md., 21, Parkersburg, W. Va., 22, Wheeling 23, Lexington, Ky., 25, Columbus, O., 26, 27, Springfield 28, Toledo 29, 30.
SANTLEY, JOSEPH (Wm. Wood, mgr.): Milwaukee, Wis., 17-23, St. Paul, Minn., 24-30.
SAVAGE KING (Le Conte and Fletcher, mgrs.): Paterson, N. J., 19, Houma 20, Thibodaux 21, Napoleonville 22, Donaldsonville 23, Plaquemine 24, Hammond 25, Kentwood 26, Magnolia, Miss., 27, McComb 28, Sumner 29, Brookhaven 30, 31.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Des Moines, Ia., 17-23.
SHADOWED BY THREE (W. F. Mann, prop.): Yonkers, N. Y., 18-20, New Haven, Conn., 21-23, Holyoke, Mass., 25-27, Springfield 28-30.
SHADOWS OF A GREAT CITY (Wm. L. Malley, mgr.): Pittsburgh, Pa., 17-23, Akron, O., 25-30.
SHEPHERD KING (Chas. E. Brady, mgr.): Lexington, Ky., 18-20, Nashville, Tenn., 21-24, Atlanta, Ga., 25-30.
SHORE ACRES (Miller and Rheinstrom, mgrs.): Olympia, Wash., 19, Aberdeen 20, South Bend 21, Centralia 22, Astoria, Ore., 23, Walla Walla, Wash., 25-30.
SIS PERKINS (Eddie Delaney, mgr.): Harrodsburg, Ky., 19, Richmond 20, Winchester 21, Cynthiana 22, Frankfort 23, Lawrenceburg 25, Shelbyville 26, Elizabethtown 27, Glasgow 28, Franklin 29, Bowling Green 30.
SKINNER, OTIS (Charles Frohman, mgr.): Bloomington, Ill., 19, Decatur 20, Urbana 21, Danville 22, Ft. Wayne, Ind., 23, Richmond 25, Lexington, Ky., 26, Huntington, W. Va., 27, Charleston 28, Richmond 29, Norfolk 30.
SOLD INTO SLAVERY (A. J. Spencer, mgr.): Washington, D. C., 18-23.
SOTHERN, E. H. (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., 18-Feb. 6.

SPONG, HILDA (L. S. Sise, mgr.): Toronto, Ont., 18-23.
SPOONER, CECIL (Chas. E. Blaney Amusement Co., mgrs.): Nashville, Tenn., 17-20.
STAHL, BOBE (Henry B. Harris, mgr.): Minneapolis, Minn., 17-20, St. Paul 21-23, Milwaukee, Wis., 24, 25, South Bend, Ind., 26, Grand Rapids, Mich., 27, 28, 29, 30.
STARR, FRANCES (David Belasco, mgr.): New York city Jan. 19-indefinite.
STRAIGHT ROAD (Edgar Forrest, mgr.): Akron, O., 18-20, Pittsburgh, Pa., 25-30.
STRONGHART: Iowa City, Ia., 22, Chicago, Ill., 24-30.
SULLY, DANIEL: Fargo, N. D., 19, Casper 20, Valley City 22, Jamestown 23, Bemarck 25, Mandan 26, Dickinson 27, Glendive, Mont., 28.
TEMPEST AND SUNSHINE (Central: W. F. Mann, prop.): Erie, Pa., 18-20, Youngstown, O., 21-23, Franklin, Pa., 25, Oil City 26, Dubois 27, Clearfield 28, Tyrone 29, Altoona 30.
TEMPEST AND SUNSHINE (Eastern: W. F. Mann, prop.): Sidney, N. Y., 19, Susquehanna, Pa., 20, Oswego, N. Y., 21, Canton, Pa., 22, Elmira, N. Y., 23, Corning 24, 25, Westfield, Mass., 27, Connersport 28, Bradford 29, Port Alleghe 30.
TEMPEST AND SUNSHINE (Western: W. F. Mann, prop.): Pittsburg, Kan., 19, Beaumont 20, Girard 21, Frontenac 22, Coffeyville 23, Independence 24, Cherryvale 25, Woodstock 26, Fredonia 27, Chanute 28, Yates Center 29, Iola 30.
TEXAS (Broadhurst and Currie, mgrs.): St. Louis, Mo., 17-23, Milwaukee, Wis., 24-30.
THIEF (Chas. Frohman, mgr.): Bangor, Me., 19, 20, Augusta 21, Portland 22, 23, Montreal, P. Q., 25-30.
THIEF (Eastern: Chas. Frohman, mgr.): Pomeroy, O., 19, Huntington, W. Va., 20, Christianton 21, Ashland, Ky., 22, Portsmouth, O., 23, Jackson 25, Chillicothe 26, Tiptonburg 27, Circleville 28, Delaware 29, Newark 30.
THIEF (Western: Chas. Frohman, mgr.): Wichita, Kan., 19, Wellington 20, Winfield 21, Enid, Okla., 22, El Reno 23, Oklahoma City 24, 25, Guthrie 26, Bartlesville 27, Tulsa 28, Muskogee 29, McAlester 30.
THOMPSON, DENMAN (Franklin Thompson, mgr.): Knoxville, Tenn., 19, Roanoke, Va., 20, Lynchburg 21, Norfolk 22, Richmond 23, Washington, D. C., 25-30.
THORNS AND ORANGE BLOSSOMS (Ed W. Howland, Jr., mgr.): Yonkers, N. Y., 21-23, Scranton, Pa., 25-27, Wilkes-Barre 28-30.
THORNS AND ORANGE BLOSSOMS (Southern: Ed Weyman, mgr.): Ballinger, Tex., 19, Brownwood 20, Comanche 21, Stephenville 22, Dublin 23.
THOROUGHLY LAD (Franklin and Bolston, mgrs.): Walter, Okla., 19, Waurika 20, Marlow 21, Duncan 22.
THREE YEARS IN ARKANSAW (Ben Stone, mgr.): Seattle, Wash., 17-23.
THROUGH DEATH VALLEY (J. D. Barton and Co., mgrs.): Cleveland, O., 18-23, Detroit, Mich., 24-30.
THURSTON, ADOLPH (Francis X. Hope, mgr.): Oklahoma City, Okla., 19, Reno 20, Guthrie 21, Arkansas City, Kan., 22, Pittsburg, Kan., 23, Mo., 24, Springfield 25, Nevada 26, Ft. Scott, Kan., 27, Lawrence 28, Topeka 29, St. Joseph, Mo., 30.
TILLY OLSON (Charles M. Dalton, mgr.): Ogallala, Neb., 19, Cheyenne, Wyo., 21, Colorado Springs 22, Denver 24-30.
TONY, THE BOOTBLACK (A. H. Woods

ROADRIDERS (James Hurdick, mgr.): Washington, D. C., 15-23, Baltimore, Md., 25-30.
BROADWAY GAIETY GIRLS (Louis Stark, mgr.): Wilkes-Barre, Pa., 18-20, Scranton 21-23, New York city 25-30.
BRYANT'S EXTRAVAGANZA (Harry C. Bryant, mgr.): Atlanta, Ga., 17-18, Birmingham, Ala., 24-30.
CALICO GIRLS (Ed. C. Brown, mgr.): Brooklyn, N. Y., 11-15, Philadelphia, Pa., 25-30.
CHAMPAGNE GIRLS (Wm. F. Fox, mgr.): Boston, Mass., 18-22, New York city 25-30.
CHERRY BLOSSOMS (Marjorie Jacobs, mgr.): Baltimore, Md., 15-22, Philadelphia, Pa., 25-30.
CITY SPORTS (Paul Stark, mgr.): Springfield, Mass., 18-20, Albany, N. Y., 21-23, New York city 25-30.
COLONIAL BELLES (W. Martin, mgr.): Scranton, Pa., 18-20, Wilkes-Barre 21-23, Schenectady, N. Y., 25-30.
COKE CORNER GIRLS (Bess Robinson, mgr.): St. Louis, Mo., 17-23, Chicago, Ill., 25-30.
CRACKER JACK (Robert Manchester, mgr.): Buffalo, N. Y., 18-22, Rochester 25-30.
DAINTY DOUGHES (Webster and Rush, mgrs.): Chicago, Ill., 15-22, Detroit, Mich., 24-30.
DREAMLAND BURLESQUES (Meyer and Marian, mgrs.): Philadelphia, Pa., 18-23, Brooklyn, N. Y., 25-30.
DUCKINGS (Frank V. Calder, mgr.): Toronto, Ont., 15-23, Buffalo, N. Y., 25-30.
EMPIRE BURLESQUES (Hert Imhof, mgr.): Albany, N. Y., 18-20, Troy 21-23, Montreal, P. Q., 25-30.
FADE AND FOLLIES (C. B. Arnold, mgr.): Albany, N. Y., 18-20, Holyoke, Mass., 21-23, Boston 25-30.
FASHION PLAZA BURLESQUES (Charles Falke, mgr.): New York city 18-24.
FAY FOSTER (John Greaves, mgr.): Boston, Mass., 18-22, Providence, R. I., 25-30.
FOLLIES OF THE DAY (Harney Gerard, mgr.): Philadelphia, Pa., 18-22, Schenectady, N. Y., 21-23, Albany 25-27, Troy 29-30.
FRIVOLESSE OF 1918 (Dressner and Dixon, mgrs.): Philadelphia, Pa., 18-23, Jersey City, N. J., 25-30.
FROLICHOME LAMBS (Louis Oberworth, mgr.): St. Paul, Minn., 21-23, Kansas City 24-30.
GAIETY OF ST. JOSEPH (Pat Wile, mgr.): Des Moines, Ia., 17-23, St. Joseph, Mo., 27-30.
GAY MASQUEMAKERS (Joseph Pettinling, mgr.): Cincinnati, O., 17-23, Atlanta, Ga., 24-30.
GIRLS FROM HAPPTLAND (Joe Huttig, mgr.): New York city 18-24, Providence, R. I., 25-30.
GOLDEN CROOK (Gerson and Jacobs, mgrs.): Toronto, Ont., 18-23, Montreal, P. Q., 25-30.
GREATHER NEW YORK STARS (Louis Sawyer, mgr.): Newark, N. J., 18-23, Hoboken 25-30.
HASTINGS SHOW (Harry Hastings, mgr.): Providence, R. I., 18-23, Boston, Mass., 25-30.
IMPERIAL (H. W. and Sam Williams, mgrs.): Troy, N. Y., 18-20, Albany 21-23, Boston, Mass., 25-30.
IRWIN'S BIG SHOW (Fred Irwin, mgr.): New York city 18-23, Philadelphia, Pa., 25-30.
JEREMY LILIES (Wm. A. Clark, mgr.): Baltimore, Md., 18-23, Toledo, D. C., 25-30.
JOLLY GIRLS (Montreal P. Q., 18-23, Toronto, Ont., 25-30).
KENTUCKY BELLES (Robert Gordon, mgr.): Pittsburgh, Pa., 18-23, Washington, D. C., 25-30.
KICKERBOCKERS (Louis Noble, mgr.): Columbus, O., 18-23, Toledo 24-30.
LID LIFTERS (H. S. Woodhull, mgr.): Montreal, P. Q., 18-23, Albany, N. Y., 25-27, Holyoke, Mass., 25-30.
MAJESTIC (Fred Irwin, mgr.): Brooklyn, N. Y., 18-23, New York city 25-30.
MARDI GRAS BEAUTIES (Jack Sydell, mgr.): New Orleans, La., 17-23.
MERRY BURLESQUERS (E. W. Shipman, mgr.): Minneapolis, Minn., 17-23, St. Paul 24-30.
MERRY MAJENS (C. W. Daniels, mgr.): Cincinnati, O., 18-23, Cleveland 25-30.
MISS NEW YORK, JR. (Edward Shaffer, mgr.): Providence, R. I., 18-23, Boston, Mass., 25-30.
MORNING GLORIES IN ZULULAND (Harder and Hall, mgrs.): Kansas City, Mo., 17-23, St. Louis 24-30.
NEW CENTURY GIRLS (J. J. Morphin, mgr.): Kansas City, Mo., 17-23, St. Louis 24-30.
NIGHT OWLS (Chas. Robinson, mgr.): Washington, D. C., 18-23, Pittsburgh, Pa., 25-30.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Boston, Mass., 18-23, Springfield 25-27, Albany, N. Y., 29-30.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Toledo, O., 17-23, Detroit, Mich., 24-30.
RENTY-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., 18-23.
RIALTO ROUNDERS (Dave Kraus, mgr.): Philadelphia, Pa., 1-23, Baltimore, Md., 25-30.
RICE AND BARTON'S BIG GAIETY (Rice and Barton, mgrs.): Chicago, Ill., 17-23, Cincinnati, O., 24-30.
ROLICKERS (R. E. Patton, mgr.): Newark, N. J., 18-23, Philadelphia, Pa., 25-30.
ROSE HILL (Geo. W. Rice, mgr.): Boston, Mass., 18-23, Brooklyn, N. Y., 25-30.
ROSE STEDELL (W. S. Campbell, mgr.): Kansas City, Mo., 18-23, St. Louis 24-30.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Detroit, Mich., 17-23, Chicago, Ill., 24-30.
SAM DEVERE (A. H. Sheldon, mgr.): Cleveland, O., 17-23, Pittsburgh, Pa., 25-30.
SAM T. JACK'S (WH. Rechen, mgr.): New York city 18-23.
SCRIBNER'S BIG SHOW (Sam Scribner, mgr.): Rochester, N. Y., 18-23, Toronto, Ont., 25-30.
SERENADES (Charles B. Arnold, mgr.): Hoboken, N. J., 18-23, New York city 25-30.
ST. JOSEPH GIRLS (John T. Baker, mgr.): Chicago, Ill., 17-23, Milwaukee, Wis., 24-30.
STROLLING PLAYERS (Alex. Gorman, mgr.): Brooklyn, N. Y., 18-23, Scranton, Pa., 25-27, Wilkes-

REDS (Frank B. Cas

N. Y., 18-23. Detroit, Mich., 25-30.
TIGER LILIES (Wm. N. Drew, mgr.): New York city 18-23. Troy, N. Y., 25-27. Albany 28-30.
TRANSATLANTIC BUCKSQUERS (Hurtig and Seamus, mngs.): Philadelphia, Pa., 18-22. Newark, N. J., 25-30.
TRAVELERS (R. D. Williamson, mgr.): Jersey City, N. J., 18-23. Wilkes-Barre, Pa., 25-27. Scranton 28-30.
TROCADEROS (C. M. Waldron, mgr.): Pittsburgh, Pa., 18-23. Columbus, O., 24-30.
UNCLE SAM'S BELLES (Robert Mills, mgr.): Louisville, Ky., 17-23. Cincinnati, O., 24-30.
VANITY FAIR (Harry Hill, mgr.): Milwaukee, Wis., 18-23. St. Paul, Minn., 24-30.
WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.): Milwaukee, Wis., 17-23. Minneapolis, Minn., 24-30.
WATSON'S (W. E. Wilson, mgr.): Chicago, Ill., 17-23. Indianapolis, Ind., 25-30.
WORLD BEATERS (J. Herbert Mack, mgr.): St. Louis, Mo., 17-23. Chicago, Ill., 24-30.
YANKEE DOODLE GIRLS (T. W. Dinkins, mgr.): Indianapolis, Ind., 17-23. Louisville, Ky., 24-30.

BANDS.

BOSTON SYMPHONY ORCHESTRA AND MAX FIEDLER: Indianapolis, Ind., 25.
CREATORE BAND (Howard Pav, mgr.): Jacksonville, Fla., Jan. 30-29-Indedinite.
FIBBER'S EXPOSITION ORCHESTRA (C. L. Fieber, mgr.): Oakhurst, Mich., 29, Allen 29.
BATTLE CREEK 21. Kalamazoo 22-24.
HADERMANN CHICAGO ORCHESTRA. JENNIE (H. D. Hadermann, mgr.): La Crosse, Wis., 18-23. Eau Claire 25-30.
HUMAN SYMPHONY ORCHESTRA: Springfield, Mass., 29. Washington, D. C., 23, 26. Baltimore, Md., 29, 30.

MISCELLANEOUS.

ALBINI, H.: Lawrence, Mass., 18-23. Lowell 25-30.
FARRAR, GERALDINE (Gustav Strube, conductor): Boston, Mass., 23.
FAY, ANNA EVA: Baltimore, Md., 18-23.
FLINT, MR. AND MRS. HERBERT (M. L. Flint, mgr.): Quincy, Ill., 17-23. Springfield 24-30.
GAGNER, MME.: Oakland, Cal., 29.
GILPINE, HYPNOTISTS (J. H. Gilpin, mgr.): Mackinaw, Ill., 25-27. Waynesville 28-30.
GORDONS, THE (A. G. Gilbert, mgr.): Mount City, Kan., 19. Burlington 21-23.
HOMER, BURTON: Pittsburgh, Pa., 19, 20. Philadelphia 21, 22. Washington, D. C., 24, 25. Pittsburgh, Pa., 26, 27. Philadelphia 28-29.
HOLMES' TRAVELOGUES (Burton Holmes, mgr.): Providence, R. I., 22, 29.
LONE STAR THEATRE SHOW: Victoria, Tex., 19.
MARCHESI, MME. BLANCHE: Cincinnati, O., 19. Buffalo, N. Y., 22. Toronto, Ont., 25. Montreal, P. Q., 29.
NORWOODS, THE (Frank Hurst, mgr.): Belleville, Ill., 17-23. Lincoln 25-30.
PADEREWSKI (Chas. A. Ellis, mgr.): Newark, N. J., 30.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): South America-Indedinite.
RICHARDSON'S TALKING PICTURES (Art. Richardson, mgr.): Port Hope, Ont., 18-23.
THURSTON, HON. J. W. (Bodie Meadow, mgr.): St. Louis, Mo., 17-23. Springfield, Ill., 24-27. Peoria 28-30.
WALDEN (D. D. Walden, mgr.): Roxbury, N. Y., 19. Jefferson 20. Port Byron 22. Bristol Center 23. WILSON, DR. LUDWIG: Detroit, Mich., 24. Boston, Mass., 25-30.

Received too late for classification.

ANGEL OF THE TRAIL: Pittsburgh, Pa., 17-23.
BURROWS, BOB: Mount, Neb.-Indedinite.
CHAMPLAIN STOCK (Charles K. Champlain, mgr.): Hagerstown, Md., 18-23.
GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Port land, Me., 19, 20.

ALABAMA

ARKANSAS

CALIFORNIA.

COLORADO

CONNECTICUT.

Household (mer.): Alice a dog and pony, Frank Mose
Kelly, Nonette, Yvill and Boyd, Adams and Pring
kinodrome 4-9; excellent business. The Three W
tons, Harry Turkey Boyd, Terry and Elmer, G
frey and Henderson, Hester Howard and "Duke
Ward, kinodrome, The White Squaw, 13-16. Ital
earthquake suffers benefit 17, mafines and s

HUNDREDS TURNED AWAY AT SUNBURY, PA. CHAS. K. CHAMPLIN

BREAKS ALL RECORDS AT CHESTNUT ST. OPERA HOUSE

I played the Chas. K. Champlin Company the week of January 11th, 1909, and although the weather conditions were very unfavorable, there being a severe rain or snowstorm four nights out of the six, he turned hundreds away and broke all repertoire records for a week's business ever done here. Unsolicited I say his attraction is the greatest I have ever played.

FRED J. BYROD, Mgr. Chestnut Street Opera House, Sunbury, Pa.

A GENUINE SUCCESS!

Frederick Paulding's
New American Comedy

THE WOMAN'S HOUR

Now being presented by Adelaide Thurston
Management Francis X. Hope

PRESS OPINIONS:

Dallas, Texas, DAILY POST.—"The Woman's Hour" Adelaide Thurston has the best play of her career, and one which does great credit to her author, Frederick Paulding. There is some indisputable quality about Mr. Paulding's plays conspicuously absent in the dramatic work of playwrights who have achieved more fame than he. This quality was present in "Two Men and a Girl," presented here last season by Tim Murphy; it was present even in greater quantity in "The Woman's Hour."

"Mr. Paulding has written a play that deserves not only a one-night stand production, but to be seen in the larger cities as well. It is intensely human; the lines are clever and at times brilliant. The construction is such that superlatives are excluded, and every speech, every scene, advances the plot a little further toward its happy denouement. The best evidence that the audience appreciated its worth was a curtain call after the last act—something that never happens unless a place is extremely well filled."

The San Antonio DAILY EXPRESS.—"Adelaide Thurston's 'The Woman's Hour' played to capacity house yesterday afternoon and night at the Grand. The play was immensely pleasing and held the audience spellbound, unwilling to relax for applause when the play was over."

SAMUEL FRENCH

24 WEST 22d STREET, NEW YORK

Sole Agent for Frederick Paulding's TWO MEN AND A GIRL, Tim Murphy's Great Success, Also TROOPER BILLIE, Now Released for Stock or Road Tour.

House 13 delighted large audience. New York to Paris Automobile race, lecture and pictures, 10. "Way Down East 15.—AMERICAN (George S. Harmon, mgr.): Katherine Miller and Teddy Osburn's days 14; good. Charles Harrington, Tris Lora and Edna Kline 11-13; business and performance satisfactory.—ELECTRIC (J. F. Durham, mgr.): Wagner and Rhodes' Musical Flower Garden 1-9 pleased good attendance. Ed Newell, college boy comedian, and Ray Dick, contortionist and hand balance, 11-13; fair; business good; pictures extra good.

YOUNGSTOWN-PARK (John Elliott, mgr.): The Call of the North 8 pleased two good houses. George M. Cohen and his Royal Family in The Yankee Prince 15. "Way Down East 21. The Devil 25.—GRAND (Joe Schragin, mgr.): The Ninety and Nine 1-9 pleased good attendance. The Boy Detective 11-13 drew big business. The Wizard of Oz 14-16. Lena Rivers 18-20. Tempest and Sunshine 21-23.—ITEM: The musicians' troubles at the Park Theatre has been settled and an agreement has been made whereby the musicians return to work at last year's scale and receive this year's demands for next season. This assures music to the Park for the rest of this season and all of next.

FINDLAY-MAJESTIC (Harry Overton, mgr.): Mrs. Temple's Telegram 8; good; to fair business. Brown of Harvard 14. Charming Girl (Dana Gardner, mgr.): The Girl 15.—GILLETTE (Jack Parsons, mgr.): Manhattan Stock co. in The Black Flag 1-9 and On the Sunburn 11-13 pleased large business.—FINDLAY (Hans Lane, mgr.): Miss Haverly, Sherry Edwards, the Three moving pictures, 11-13; good business.—ITEM: Pearl Lewis, former leading woman with the Manhattan Stock, has resigned and will finish the season in vaudeville.—Harry Overton, manager of the Majestic Theatre, has been engaged by the management of the Hagenbeck-Wallace Shows as vaudeville manager.

LIMA-FAUCETT (L. H. Cunningham, mgr.): The Devil 8; excellent; to good house. Mrs. Temple's Telegram 9; two fair houses; pleased. East Lynne 10; satisfied large audience 11. John Griffith in A King's Rival 12; Griffith good; support fair; business light. Brown of Harvard 14. The Girl 15.—GILLETTE (Jack Parsons, mgr.): Manhattan Stock co. in The Black Flag 1-9 and On the Sunburn 11-13 pleased large business.—FINDLAY (Hans Lane, mgr.): Miss Haverly, Sherry Edwards, the Three moving pictures, 11-13; good business.—ITEM: Pearl Lewis, former leading woman with the Manhattan Stock, has resigned and will finish the season in vaudeville.—Harry Overton, manager of the Majestic Theatre, has been engaged by the management of the Hagenbeck-Wallace Shows as vaudeville manager.

ALLIANCE-COLUMBIA (John Doe Collins, mgr.): We Are King 7 pleased small house. The Freeman 8 canceled. A Woman of the West 13. A Texas Ranger 15. Keyes Sisters Stock co. 15-23. The Devil 25. Paid in Full Feb. 1. Fifty Miles from Boston 5.—ALLIANCE-OPERA HOUSE (J. C. Conover, mgr.): The Night Owl 14-16.—PRINCE (Mrs. M. M. Follett, mgr.): Alvin, Hayes and Rayfield, and moving pictures 4-6; banner week.—LYNCH (P. R. Hartman, mgr.): Vic Haines in illustrated songs and moving pictures continue to draw well.

EAST LIVERPOOL-CERAMIC (Charles W. Bippus, mgr.): Married for Money Dec. 28 pleased fair business. Levinia Shannon in Mrs. Temple's Telegram 20 pleased fair business. Joseph Conyers in Our New Minister 11 pleased capacity. Buster Brown 2 pleased good business. The Thief 4 pleased good business. Richard Carl in Mary's Lamb 5 pleased capacity. Priscilla, hypnotist, week 11 pleased good business. North Brothers' Comedians week 12. John Griffith in The King's Rival 27. Edna Wallace Sapper in Fifty Miles from Boston 20.

CANTON-GRAND (M. Reia, lessee; C. L. Durban, mgr.): Richard Carl in Mary's Lamb 8; capacity. A Woman of the West 12; light business. George Cohen in The Yankee Prince 13; capacity. Nantova 15. Henry Miller in The Great Divide 18. Way Down East 19.—GRIFITH (Shun and Murdock, lessees; H. L. Hamilton, mgr.): J. C. Nugent and co. headed a pleasing bill week of 11. Most Dan, Jorge Allen and Hamilton Allen, Delmain and Allen, and others week of 18.

PIQUA-MAY'S OPERA HOUSE (Charles H. May, mgr.): Bertha Kallich in Corsic 1; crowded house, excellent performance. The Cow Puncher 2; fair house; pleased. Van Dyke and Eaton Stock co. 4-9 opened to crowded house, presenting The Slave of the Mill. Other plays: The Human Slave, Cowboy's Girl, The Little Christian, Trip Across the Desert, East Lynne, Dora Thorne, Brown of Harvard 13.

NILES-THATRE (Jack Stafford, mgr.): The Thief 6; one of the best ever seen here, with Clifford Bruce in the leading role, to good business. Will play a return date soon. Paid in Full 25.—ITEM: Jack Stafford, of Oil City, Pa., has now the sole management of this house and expects to give some first-class attractions. He also is giving a moving picture entertainment when there is no regular show. Business is very good.

LANCASTER-CHESTNUT STREET OPERA HOUSE (W. H. Cutler, mgr.): David Garrick 8 pleased good business. Billy's Band 12; excellent.—AUDITORIUM: Lyman H. Howe's pictures very good; large audience.—GEM (L. J. Gardner, mgr.): Josephine Gussman and Bill Bailey, James Thomas, Leach and Vance, and moving pictures 1-3. De Main and Bochie in A Fair Captive, William Bram, and Lee Chapman 11-13; capacity; delighted.

BUCYRUS-OPERA HOUSE (W. F. Gehrich, mgr.): The Mummy and the Humming Bird 8 pleased good business. John Griffith in A King's Rival 14. Howe's moving pictures Feb. 4.—ORPHEUM (H. E. Ball, mgr.): John S. Lyons and Walter Evans 4-6 pleased good business. Edna Julian and Ansel and Dora 9; good; to fair business. Irene Trevette and Kipp and Kipp 11-13; good; to fair business.

MARION-GRAND (M. J. Sullivan, mgr.): The Mummy and the Humming Bird 6 pleased a good house. Clifton Mallory in David Garrick 13. A Race for a Widow 18.—FAMILY (H. S. Vail, mgr.): Professor Spensard's bears and dogs, Kalma, William J. Mills, Cowley and Della, and Bill Beck in illustrated songs, and moving pictures 11-13 pleased good business.

HAMILTON-SMITH'S (M. Reia Circuit Co.; Tom A. Smith, mgr.): East Lynne 9 pleased two good houses. The Wizard of Oz 10; usual big Sunday business; satisfactory performance. The Adley Stock

drawing. It was one of those enchanting productions, replete with new wit, good dialogue and an unlimited amount of naturalness. Contrary to the usual run of such shows, it held the closest attention until the final drop of the curtain. Little, unexpected incidents and surprising answers were constantly bobbing up to make one wonder as to the final outcome. All in all, the production was highly satisfying to the audience, which demanded five curtain calls after one scene."

Chattanooga, Tenn., NEWS.—"By far the largest crowd that has ever been present at a theatrical performance in the Shubert Theatre was out last night to see Adelaide Thurston and company in a presentation of Frederick Paulding's new play, 'The Woman's Hour,' and it is a safe assertion that not one in that large audience did not get a delightful surprise. At the end of the second act Miss Thurston responded to fourteen cheers."

The play is a strong vehicle and affords the capable Miss Thurston an excellent opportunity for the display of her varied talents. It is well built and sustains interest throughout. Its dramatic climaxes give the star a chance of showing her true ability as an actress."

opened a return engagement 11 to a large audience; daily matinees are presented. Ward and Vokes in The Promoters 17. Faust 18. Girls 20. Under Southern Skies 24.

CAMBRIDGE-COLONIAL (Charles and George Hammond, mgrs.): The College Slogging Girls 8; good house; pleased. The Thief 14.—ORPHEUM (Charles and George Hammond, mgrs.): Dahlman Cowboys' Quartette, Dick Delores and others; business always good.—PRINCESS (W. A. Taylor, mgr.): The Boy Detective, Harry DeBar and others; business good.

CIRCLEVILLE-GRAND (H. C. Gordon, mgr.): Howe's pictures 11 pleased a large audience.—METROPOLITAN (Carle and Myers, mgrs.): Frank McLaughlin, blackface comedian; Debut Duo, 4-6; Carlie Carlie, Arthur Abbott, Carlie and Carlie; fair; to good business.

STEUBENVILLE-GRAND (C. W. Maxwell, mgr.): We Are King 10. The Mummy and the Humming Bird 18. Cutler Stock co. 25-30.—NATIONAL (W. G. Harshbarger, mgr.): Hayes and Royfield, Mrs. Kipo and co., the Great Kelter, and Holland, Webb and co. pleased excellent houses.

NEWARK-AUDITORIUM (W. D. Harris, mgr.): George Ober in The Bishop 9; fair business. Keyes Sisters Stock co. opened 11 for next, excepting 12. The Girl 15.—ITEM: The Thief 15; strong and greatly pleased a large house. The Bishop 23.

NORWALK-GILGER (M. Reia Circuit Co., lessee; W. A. Bococo, mgr.): A Woman of the West 7; small but pleased audience. Mrs. Temple's Telegram 9 pleased satisfactory business. Married for Money 13.

SANDUSKY-THATRE (Harry Dunham, mgr.): Women of the West 6 pleased fair sized audience. Mrs. Temple's Telegram 7 delighted large audience. The Lion and the Mouse 14. The Vitaphone continues to draw well.

NEW PHILADELPHIA-UNION OPERA HOUSE (A. A. Bowers, mgr.): We Are King, 6 pleased fair business. The Mummy and the Humming Bird 12 pleased fair house. John Griffith in A King's Rival 23.

WOOSTER-OPERA HOUSE (Kettler and Limb, mgrs.): The play We Are King failed to appear 8, on account of mismanagement on the part of the co. in sending bills. The Thief 15; strong and greatly pleased a large house. The Bishop 23.

WAPAKONETA-BROWN (A. J. Brown, mgr.): Cohan and Harris, lessees; The Devil 2; excellent; to good business.

UNIONVILLE-CITY OPERA HOUSE (Edwin and Van Ostran, mgrs.): A Texas Ranger 11; good business; pleased.

NAPOLSON-STAR (Charles De Groot, mgr.): Vanderville and moving pictures (indesinite); big business.

POMEROY-OPERA HOUSE (J. M. Kaufman, mgr.): George Ober in The Bishop 11; creditable performance. The Thief 19. Lecture Feb. 2.

PIQUA-MAY'S OPERA HOUSE (Charles H. May, mgr.): Brown of Harvard 12; fine; to good business. Girls 19. Billy Band 20.

OKLAHOMA

TULSA-GRAND (F. M. Rodolf, mgr.): It's All On the Quiet 5; poor; to good business. Isle of Spies 6; good; to S. R. O. Human Hearts 11; poor; to fair house. Man of the Hour 12. Optic 14. The Girl 15.—Adelaide Thurston 16. The Jeffersons 19. Irish Stevedore 22. County Chairman 23. The Three Twins 25. Prince of Sweden 27. The Thief 28. Paul Gilmore 29. The Three of Us 30.

The District Leader Feb. 1. The Right of Way 2. RHOJ (Harden, Veeder and Toolan, owners; G. R. Veeder, mgr.): Opened under new name and management week 4-9 with Joseph A. Klefer, Lydell and Butterworth, the Sidonia, Charles Rolofson, Swor, Westworth and Swor, and the Bijouette; to packed houses nightly. 11-16 the Rollers, Ray Beavers, the Great Jackson, Charles Rolofson, and Harrison Brothers.—ITEM: Beginning 12, the management has decided to put on one show only in the evening and beginning at 8:15 p.m., except on Saturday night, when two will be given; also that matinees will be played on Wednesdays and Saturdays only.

OKLAHOMA CITY-OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): The Isle of Spies 2, 3 did well and pleased. The Red Mill 6; fine business. The Man of the Hour 10, 11; fine business; pleased. Mayor Scales adjourned City Council meeting 11 so that the members of the Council might attend and occupied three boxes.—AUDITORIUM (Ellsworth and Jordan, mgrs.): Just Out of College 6; good business.—FOLLY (E. B. Tull, mgr.): For week 3 Henderson and Ross, Ted Lenore, Fottis Brothers and co., Minnie St. Claire, and pictures pleased capacity.—ITEM: The Olympic is shown John Abernathy's Wolf Hunt and Hold Up. This is the same film that was shown to the President.

BARTLESVILLE-THATRE (John Finn, mgr.): Dan Cupid 1 pleased two large crowds. Isle of Spies 4 pleased packed house. It's All On the Quiet 5. Man of the Hour 8. Human Hearts 11.—YALE (Bob Mosely, mgr.): Moving pictures to good attendance.—ODEON (G. Tinsdale, mgr.): Moving pictures and illustrated songs; packed houses.—ITEM: The local order of the Knights is planning to put on a big minstrel show at the theatre Feb. 9.

THEATRE: Adelaide Thurston 15. The Virginian 16. The Jeffersons 17.

EL RENO-THATRE (W. I. Goff, mgr.): The Isle of Spies Dec. 21; good co. and business. All on the Quiet 1 fair business, pleased. The Man of the Hour 6.—BIJOU (Hatten & Heener, mgrs.): Merib and Nancy 25-30. The Keltner 31-2 and moving pictures. Julia Stewart in illustrated songs.—NOVELTY (Warren Walker, mgr.): Tom and MacCorder and moving pictures 28-2. Human Hearts 9 at the EL RENO.

GUTHRIE-BROOKS OPERA HOUSE (J. M. Brooks, mgr.): Little Minister Dec. 29; good co. and business. Two Merry Tramps 29 pleased good house. Isle of Spies 30; excellent; to S. R. O. It's All On the Quiet 3 pleased good house. An American Hobo 4. Dan Cupid 6. The Red Mill 7. The Man of the Hour 8. The Virginian 15. The Jeffersons 16. Florence Gear 17.

VINTA-AUDITORIUM (Butler and Byrd,

mgrs.): The Isle of Spies 5; excellent; to capacity. Texas Ranger 8; fair business. The Woman's Hour (Adelaide Thurston) 15.

SHAWNEE-BECKER (H. A. Pierson, mgr.): Hortense Nielsen in A Doll's House Dec. 28 pleased good business. Isle of Spies 3 pleased fair business. The Devil 5; fair co. and business.

ELK CITY-BROADWAY (J. G. Quensen, mgr.): The Two Merry Tramps 6; capacity; pleased.

OREGON

SALEM-GRAND (John P. Corday, mgr.): Ariston Dec. 25 pleased excellent house. Jane Eyre 2. Why Girls Leave Home 4. The Great Divide 9. Florence Roberts 11.—ITEM: Nicholson picture house is presenting the Lowe co. indefinitely 25-2. The Hills of Caroline and The Clay Baker pleasing good business with both plays. Thorne and Orange Blossoms 15.

MUSKOGEE-HINTON (W. M. Hinton, mgr.): Mrs. Wiggs Dec. 25 pleased two good houses. His Honor the Mayor 20; good; to large house. The Red Mill 4. Isle of Spies 7. Human Hearts 11. The Man of the Hour 15.

MEDFORD-THATRE (Charles D. Hasebrax, mgr.): The Alaskan 2; splendid; to S. R. O.; over 100 were turned away.

PENNSYLVANIA

SCRANTON-LYCHON (Charles M. Southwell, mgr.): Mary Manuring in A House of Cards 7 pleased excellent business. York and Adams in Playing the Golden Rule 8; excellent; to good business. Our New Minister 9; co. closed two good houses. The Traveling Salesman 12, 13 pleased two capacity houses. A Waltz Dream 14; good advance sale. John Mason in The Witching Hour 15, 16 with matinee. Olga Henschel 18. Revolver's business 22.—ACADEMY (Charles M. Southwell, mgr.): The Phantom Detective 1-9; co. excellent to good business. The Newbury Quartette was fine. Human Hearts 11-13; co. and business excellent. U. T. C. 14-16. Jan. 18-20. Joe Morris 21-23.—FOLLY (J. H. Beckman, mgr.): Excellent last week 11, with Pauline hypnosis, headlines. Others were business and Della, Otto Brothers, the Galsboro Girl, Frank Whitman, Dancing Violinist, Claude Gillingwater, Jack Wilson and co., and Electograph to capacity business. Week 18 Charles E. Evans and co., Harry First and co., Elk City Quartette, the Five Arrows, Harry Brown, O'Rourke-Burnett Trio, and Canelli's Midway Wonders.—COLUMBIA (G. Nelson Teets, mgr.): The Fashion Plates in The Three Skins and Tarrying a Harem 11-13; co. and business excellent; business light. The Lion and the Mouse 14. The Phantom Detective 15-20. Broadway Gaiety Girls 21-23.—ORPHEUM (J. H. Farrell, mgr.): Gale and Win, Sleg, J. W. Harrington, and illustrated songs and moving pictures 11-13; bill and business good.—HIPPODROME (Dave Cohen, mgr.): Clark Morton, Madeline De Vere, and illustrated songs and moving pictures 11-13; bill and business excellent.—WONDERLAND (F. J. Reynolds, mgr.): Dorothy Winslow, Harry Stone, Charles Klein and illustrated songs and moving pictures 11-13; bill and business good.—ITEM: Frank Rattle, with the Jack Wilson co. at the Poli week of 11, is a Scranstonian and used to sing illustrated songs at the old Family Theatre.

READING-ACADEMY (Reis and Appell, lessees; P. Levy, mgr.): U. of P. Glee Club 8 pleased fair audience. Annie Rice in A Day Out 9 pleased fair business. The Lion and the Mouse 10; co. and business excellent. A Waltz Dream 12; large and appreciative audience. John Mason in The Witching Hour 13 (return). Al. G. Field's Minstrels 14. Fritz, the Wandering Minstrel, in Human Hearts 15. Siders Grapes 18-22.—ORPHEUM (Wilmer and Vincent, props; Frank D. Hill, mgr.): Fine bill 11-16: Al. Mayo's bulldogs, Hughes Musical Trio, Walter Schroeder and Liane Mulvey, Mattie Lockette, Charlotte Perry, Original Bootblack Quartette, Ed P. Pettis, Revue, O'Brien and Havel, George Whiting and Clark Sisters, Cunningham and Marion, Hill, Cherry and Hill, Cowboy Williams, and the Grannon 18-23.—GRAND (Reis and Appell, lessees; C. G. Kennedy, mgr.): 11-13 William H. Foster, Harry and Smith, Sharkey and Redmond, Florence May Dillon, Moving pictures, and illustrated songs. 14-16 Killee Duo, Courtney and Dunn, Gertrude Archer, moving pictures, and illustrated songs to the usual crowded house.—BIJOU (Management & Lohin Circuit): 11-13 Charles and George Hammond, Harry Taylor, pictures, and illustrated songs by Charles E. Mack attracted excellent business. Adgie and her famous trained lion act will be the headline for 18-23.—ITEM: The attaches of the Academy held their annual banquet at the Imperial Cafe 19, with a very delightful social occasion. The guests of honor were Nathan Appell, lessee; P. Levy, manager; John D. Mishler, and Harry R. Bell. All responded to toasts, and steps were taken to enhance Manager Levy's suggestion that the next day of this city.

LANCASTER-FULTON OPERA HOUSE (C. A. Yecker, mgr.): Quince Adams 4 pleased fair house. Polly of the Circus 6; mediocre co.; fair business. The Traveling Salesman 7 pleased S. R. O. Eugene Blair in The Kreutzer Sonata 8; fair business. The Heir to the Hoarsh 9 pleased two good audiences. Philadelphia Orchestra 11; excellent; to fair audience. Janet Waldorf in The Three of Us 12 pleased a medium house. The Man of the Hour 13 pleased large audience. Lancaster Choral Society, assisted by Mrs. Harbour and Bertrick Von Jordan, of New York, and the Lancaster Choral Society of Lancaster, Pa., and The Last Judgment to a full house. Madam Butterfly 15. Knickerbocker Stock co. 18-23 (except 20). The Lion and the Mouse 20.—FAMILY (Edward Mosart, mgr.): Viola De Costa and co. in the Latin Quarter, Dick and Luce MacDwy, Brenda the Korkman, Humphreys and Herr in Adam the Second, Mathias and Harris, Musical Simpson, and moving pictures 11-18 proved a strong bill and pleased very large audiences.—ITEM: Manager C. A. Yecker left for Oklahoma City 9 to attend a directors' meeting of the National Billposters' Association.

JOHNSTOWN-CAMERIA (H. W. Scherer, mgr.): The amateur night for the benefit of the Italian sufferers 5 was a big success and netted almost \$400. The Devil 6 pleased. The Call of the North 7; good attraction and business. Billy the Kid 8; good attraction and business. Shadow of a Great City 11, 12; good; to big business. Parolan Belles 13. Married for Money (return) 15. Grace George in superlative 16. The Three of Us 18.—MAJESTIC (M. J. Boyle, mgr.): That Quartette, Ed Blondell and co., Carroll Johnson, Delwit, Burns and Terrence, Josephine Davis, Arthur Huston, and Nya and Crispin; in addition there is a local team, Adams and Whitford, presenting a sketch called Waiting for the Train, founded on Arch Bristow's local cartoons, Sylvester Skinner and Sam Sprague; good bill and business.—ALPHA (E. H. Suerdin, prop, and mgr.): Billy Durant, Owley and Randall, Iva Deunett, A. B. C. D. Girls, and the latest films week of 11-16; capacity.—ITEM: The many friends of George W. Gluts, our genial acting treasurer at the Park, left 16 to accept a well earned promotion at the Bantable,

SYRACUSE, N. Y. George will be under his old friend, John P. Muldon, formerly of the Majestic Theatre here.

WILLIAMSPORT-LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Kirk Brown Stock co. 4-9, last half of week in Pudd'nhead Wilson, The Merchant of Venice, Othello, The Wife, and The Millionaire Detective; good business and appreciative audiences; nicely staged; well balanced co. Paid in Full 12; large and enthusiastic audience. Moving pictures 12-16. Playing the Ponies 18. Brewster's Millions 21. The Traveling Salesman 22.—FAMILY (Fred M. Leland, owner and mgr.): Week 11-16 Professor C. W. Davis, the Four Sisters, the Kid and Ben, Killy, Kathryn Roth, Alice Lovette and dog "Ben," Killy and Nelson Sterling, Frank Manning and Joseph Dixon, and kinetograph; large and appreciative audiences.

HARRISBURG-MAJESTIC (Joseph Frank, local mgr.): The Merry Widow Dec. 31; a delighted very good business. Billy the Kid 2; fair business; pleased. The Man of the Hour week 4-9; good business; pleased. A Waltz Dream 11. John Mason in The Witching Hour 12. Field's Minstrels 13. The Girl of the Sunny South 14.—ORPHEUM (C. Floyd Hopkins, mgr.): Sabini and Grovial, Hughes Musical Trio, Ott. Nelson and Steadman, Lew Wells, the Charlotte Perry co. in The Comstock Mystery, Jack Wilson and co., and Ed F. Reynard 4-9.—HIPPODROME (A. L. Rounfort and co., inc., mgrs.): George Leland, Charles Thompson, the Huesty, and pictures 4-9 to good business.

FITZTOWN-BROAD STREET (Reis Circuit Co., mgrs.; Arthur Morley, res. mgr.): Human Hearts 7; fair co. and business. Joseph Conyers in Our New Minister 8 delighted fair business. Cameraphone talking pictures 8 were extra fine. Rosalind Coghlan and Herbert Cortright, The Traveling Salesman 11, excellent; to good business.—FAMILY (National Amusement Co., mgrs.; Will J. Olio, res. mgr.): Family Stock co. in East Lynne 1-9 pleased good business. Wedded, but No Wife, 11-13; satisfactory performance and business. The Cowboy Millionaire 14-16.—ITEM: George H. Cox will be local manager starting 18 and he will install a new and stronger stock co.

SUNBURY-CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr.): York and Adams in Playing the Ponies 6 pleased a large and fashionable audience. Charles K. Champlin's Stock co. 11-13; one of the best repertoire bills that has ever been in Sunbury. Plays first half of week at Piner Ridge, An Old Sweetheart of Mine, The Cowboy Outlaw, and The Charity Ball. The Traveling Salesman 20. Human Hearts 21. When Knighthood Was in Flower 25. Yama 26.—ITEM: Jean Yarnborough, a friend of the Chestnut Street Opera House, is seriously ill at her home in this city. Fred J. Byrod, lessee and manager of the house, is acting as treasurer.

NEW CASTLE-OPERA HOUSE (Reis Circuit, lessees and mgrs.; E. H. Norris, bus. mgr.): The Thief 7; excellent; to good business. The Girl Question 9; good; to good business. Frank Gardner and Claire Vincent in We Are King 14. The Woman of the West 16.—HARRIS FAMILY (John P. Harris Amusement Co., lessees and mgrs.; Charles P. Dempsey, bus. mgr.): The Kaura, Ben Hilbert, Harry De Sierra, Melvin and Grand Price, and Electric Scene, good bill and attendance.—CARCADE (Verbeck and Perrell, lessees and mgrs.; Franklin A. Brooks, local mgr.): Dorothea Trio, Fernox and Howley, Leflatia, and Cascadecoe pleased fair business.

NORRISTOWN-GRAND (United States Amusement Co., lessees; Charles Thorne, mgr.): Voltaire's animal, Jeanne and Ellsworth, Joseph and Roselle, the Great Allina, and Gillespie and Castigir pleased crowded houses.—GARRICK (A. and L. Sablosky, lessees and mgrs.): The Killee Duo, Courtney and Dunn, Matt Fuller, and Disting and Electric Scene, pleased large audiences.—BIJOU (A. and L. Sablosky, lessees and mgrs.): John Getteman, Carl Wagner, motion pictures, and illustrated songs; fair business.—EMPIRE (Gilbert Aymer, lessee and mgr.): Amos, comedy juggler; Summers and White, Warren Gasser, Reed and St. John, Miller and Tempest, and motion pictures; good business.

BROWNVILLE-GRAND (Rush and Rush, mgrs.): Prince Maculine and Baxter and Labonde, June Mayreuser, illustrated songs, and moving pictures 7-9; poor; to fair business. Lambolts and Lambolts, James R. Waters, the Great Dippie, illustrated songs and moving pictures 11-13; fair business.—ARCADE (W. H. Crofford, mgr.): Bert Maxwell, the Rhema, 7-9; fine bill; capacity. Cora Lawton Mitchell and co. in The Devil, Jimmie Peirce, 11-13; excellent; to capacity.

CARBONDALE-OPERA HOUSE (M. Reia, lessee; G. Lowrey, mgr.): Kaura, Ben Hilbert, Harry De Sierra, Melvin and Grand Price, and Electric Scene, pleased large audiences.—ARCADE (W. H. Crofford, mgr.): Bert Maxwell, the Rhema, 7-9; fine bill; capacity. Cora Lawton Mitchell and co. in The Devil, Jimmie Peirce, 11-13; excellent; to capacity.

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THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS.

NUMEROUS PRODUCTIONS ARE MADE IN AND NEAR THE GREATER CITY.

Carter De Haven and Flora Ruhn Return to Vaudeville, Presenting a Delightful Singing and Dancing Act—New Musical Combination Plays at Two Theatres—Two Magicians Make Vaudeville Debut—Acts Seen Out of Town.

De Haven and Parker.

Carter De Haven and Flora Parker returned to the vaudeville stage last week, presenting a new singing and dancing act at Hammerstein's Victoria. They use the same effective, simple and rich purple hangings which were seen formerly when they appeared together. Their songs are stated upon the programme to have been written by Melville Gideon, Ray Goetz, Eddie Madden, Gus Edwards, and Mr. De Haven. Each number was well received. Upon their entrance upon the stage, Carter sang a duet in comic vein called "I Hate You, I Don't Think," which made a decided hit. Miss Parker wore an orange colored gown of pleasing hue, with an abbreviated skirt to a white belt. After the act, Miss Parker returned, wearing the same gown, minus a part of the cloak, now appearing in décolleté. She sang "These Beautiful Eyes," one of the only song hits of the Queen of the Moulin Rouge, in which these artists have recently been appearing. In a gray suit with straw hat, both of which Carter wore, the act being very narrow in the waist, Mr. De Haven sang a Colosseum number called "I'm the Kid That Opens Up and Closes Broadway." It is a good song of its type. A dance followed this. Then Miss Parker appeared in a little girl's dress, with a blue and white striped straw hat, carrying a slate and school books. Mr. De Haven appeared from another entrance in a boy's sailor suit, knee length trousers and straw sailor hat, and they vociferated a bit called "Little-Tattle-Tattle." This proved an amusing reminder of childhood. An encore to the last was called "Cutie," which also won favor. In full dress suit, cut in extravagantly swaggar fashion, Mr. De Haven warbled a ditty in waltz time called "I'll Never Wait Again." Miss Parker joined in this, wearing a very attractive blue creation of dainty material and cut, a girlish encircling her waist and a picture hat to match the gown covering her head. After one verse Mr. De Haven, with Miss Parker on his arm, walked across the stage, rendering a most cleverly written patter verse in the song, and upon the return across stage Miss Parker had a "patter" verse. In the chorus both "pattered" together. The result was a resounding recall. A slow waltz of the "Waltz Dream" type closed the act, and the pair were called before the curtain many times. Then Carter to finish it is a delightfully entertaining offering.

Lee-Morse and Company.

Nolan and McGuire tried out one of their new acts at the Family Theatre on One Hundred and Twenty-fifth Street last week. When Miss Lee, Arthur Morse and company made their debut, they presented called The Baby and the Dog. The story is based upon the misappropriation of two baskets from a railway baggage room by a girl and a man, respectively. The one belonging to the girl contains her sister's baby, which she is bringing home for a visit. The other contains a bull pup which the man is bringing as a gift to the girl whom he has never met. In the absence of each, each in turn takes the wrong basket. The scene is laid in a room in a hotel. The girl enters with her basket, discovers her error and goes into hysterics about her loss. When she goes out the man enters and discovers the baby in his basket, with a similar effect upon him. Later they meet, and all ends happily. After the first part of the sketch has been altered so that the girl's sister comes and when the finish is made to come without its present anticlimax, the sketch will make a very acceptable comedy offering. The audience on Friday night, however, laughed heartily from start to finish. The parts were all capably handled by the following cast: Miss Lee as Jane Swift, the girl; Arthur Morse as Jack Stoddard, the man; Cherrie Snyder as Lizzie, a hotel maid and as the married sister of Jane Swift; and Jack Sheehan as Mike, a bell-boy.

Pearl and Yocco.

Another musical team made their first bow to New Yorkers last week, when Tony Pearl and Bob Yocco were seen at the Fifth Avenue Theatre and at Hammerstein's Victoria. They were on third at the former house and in sixth position at the latter. Tony Pearl played the harp in It Happened in Nordland in the burlesque on The Merry Widow in that comedy. Later he was seen with Julius Steger in The Fifth Commandment, after which he appeared in vaudeville with Matt Keeffe in an act similar to this latest offering. They work in one, with harp and mandolin and later with 'cello. They are first heard off stage. Both up an Italian or Italian type we are on excursion boats about our harbor in the summer time. The harpist rendered a solo first, then an imitation of a banjo that was very like that instrument in sound. A baritone solo, accompanied by the harp, rendered the second solo, and for an encore a mandolin and harp duet was given, both singing "Fluff-a-ruff," which was another encore. "There Never Was a Girl Like You," playing their own accompaniment upon 'cello, was the last selection. The act is harmonious and pleasing and the combination with the mandolin blended delightfully.

Wilbur Mack Company.

Wilbur Mack produced his new skit. The Girl and the Pearl, at Proctor's 125th Street Theatre last week, and met with most pleasant appreciation. It is an unique little offering, with just the thread of plot running through it, sufficient to carry the dialogue and to make a musical flirtation covers the story, the action taking place in a railroad station, permitting the use of his own combination drop and the stage crew, the latter as incoming passengers. Nellie Walker is his support, and the dialogue between the two characters is bright and snappy, bringing many good laughs. His own musical compositions are used and include "Now Just Suppose," "I've Been Told," and "Mandy, I Love You." Mr. Mack is a good comedian and affects the Colosseum style of comedy, especially in his little mannerisms and dancing. His singing is mostly recitative and could be improved by more clearer enunciation. Miss Walker has a most pleasing stage presence, a sort of fluffy ruffie style in costume, handles her comedy well and has a fair singing voice. Monday night the sketch appeared third on the bill and was a success.

Leipzig.

At the Fifth Avenue Theatre last week Nate Leipzig, known to the magical stage as Leipzig, made his vaudeville debut in the metropolis. He proved a most welcome addition to the list of sleight of hand men that have entertained us in the past. His act is not an elaborate act, with a stage so completely filled with an amazing amount of paraphernalia that one is confused at the start. It is a presentation of pure and unalloyed sleight of hand. His card tricks are so clever that to all but a professional magician they would defy solution. A feat of making several apparently ordinary red celluloid thimbles suddenly appear on his finger tips caused much wonderment. All through this artist's act he is busy and does not sit in time with a lot of useless talk and time killing explanations. In a better position than that of first on the bill Leipzig would have a better chance. As it was he was roundly applauded throughout his work. It is to be hoped that he will remain in vaudeville for a long time to come.

Mr. Quick.

Under the above name a new cartoonist was presented to the vaudeville stage for the first time at Hammerstein's last week. His drawings are of a peculiar and amusing type. While the orchestra plays a few of the latest popular songs, the artist draws a cartoon illustrating the theme of each number as it is rendered. These are followed by a few rapidly drawn caricatures of men prominent in American life. Two of President Roosevelt and President Carter Taft, respectively, were especially good. Mr. Quick's merit lies in the rapidity of his work more than in any artistic drawing. He is a cartoonist of the comic style and as such deserves further consideration.

Kirksmith Sisters.

Three attractive young women made their first professional appearance in the city at the Alhambra last

week. They call themselves the Kirksmith Sisters and they perform upon the violin and flute, two of the young women playing the former instruments. The first number was a trio; this was followed by a flute solo; then they gave a duet, one of them singing "Because I Love You, Dear," one of them playing the violin. Vocally as well as instrumentally the result was effective and harmonious. The singer has a clear soprano of good range and quality. The closing number was a medley of Southern airs. The act was given a full stage, but could easily work in one just as effectively. For almost any position on a bill it is a good offering and deserves every success.

Laura Davis Dunn and Company.

Laura Davis Dunn and company presented Mr. Virginia at the Bijou Theatre, North Amboy, N. J., last week. Miss Dunn plays the stellar role in the sketch, which lasts twenty minutes. The story is very weak, there being no action in the sketch until the last few minutes, when Virginia, who is in love with a gentleman from the North, is stabbed through the heart by her mother, an old colored woman, who substituted her child for the daughter of her employer at birth. Virginia has overheard the fatal conversation of a few minutes before, which reveals to her that she is a negro instead of a white girl. There is little comedy in the act, but the story is tiresome.

Van Camp.

Programmed as Van Camp, an entertaining sleight-of-hand performer made his metropolitan vaudeville debut at the Colonial last week. His performance consists of a series of card and other tricks that are neatly done, and with great rapidity. One or two of his feats were, however, somewhat shiftless in execution. The biggest bit of his act is a trained pig. This animal sits up, kneels, walks, bows, turns to right and left, and does a few other amusing antics. At the finish of each trick the little animal seizes upon the nipple of a milk bottle and drinks the contents. As a laughing feature the beast proved a screaming success. A headless figure was forced to carry his pet before the curtain several times.

Rhoda Bernard.

Although Rhoda Bernard has been seen about New York before, her present act with Young and Marks is new. Miss Bernard first appears in white, then in a carmine colored creation, and lastly in black. Her songs were fairly well rendered, and the finish with "Jungle Town" and "The Girl Who Was With You" was thoroughly enjoyable. The dancing of Young and Marks proved most entertaining, and is on a par with that of many of the best teams in vaudeville. The offering as a whole is very acceptable.

Lowie-Lewis Martel.

"Musical" Love, who formerly worked alone, and later was a member of the team of Adams and Lowe, has joined hands with Lewin Martel. Their act was seen for the first time in this city at the American Music Hall last week. They were white military uniforms and in one playing upon xylophones with a trap drum. A headless figure during the act and a stereoscopic flash of so-called patriotic views upon it. Pictures of Taft, Roosevelt, and Napoleon are also placed upon view. Musically it is, however, a pretty setting. If the Jallbird were eliminated and the negro also, and the operetta kept somewhat more within the realm of actual music, it would make a much more pleasing offering. The Jallbird and the Negro jar. The act was excellent, and the two comedians, Bert Carber as the Jallbird and Bert La Blanc as the Negro, were as amusing as the parts would allow. Eva Salome, who sang the same song as the Negro, with one exception, and scored the work previously, hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song, which was a new amusement. It is a song upon herself, and tells how the Satanist one is laying in wait for her in the land below. The Bellows Brothers closed the bill with their bicycling act. Some of their feats are truly marvelous and the risks they take are nerve racking. Their apparatus is showy and costly.

Lemuel and Lemuel.

Billed as a minstrel team, Lemuel and Lemuel made their first metropolitan appearance at the One Hundred and Twenty-fifth Street Family Theatre last week. The act consisted of a medley of jokes and stories, delivered in an regular order, by a man and a woman in black-face make-up. The act seemed to please, and will do for the smaller time. They used a full stage.

St. Leon and McKusick.

At the Bijou, North Amboy, N. J., last week, St. Leon and McKusick produced a sketch, entitled The Lawyer's Bride. One of the male members of the team plays a female servant, while the other appears as an old man who is in love with a lady, who resides across the street. The sketch is a comedy, and the sweetheart. The comedy is poor, and little thought has been used in writing the act, as it drags. Two songs are introduced.

AMERICAN MUSIC HALL.

Eddie Clarke, the comedy juggler, opened the bill. His work was thoroughly enjoyed both for its comedy element and for its cleverness. Adams and Mack presented their act, which was a comedy of the cause much wonderment, but others are very ordinary. The entrance of one of the team from a barred cabinet with the time honored shades is so apparent that it is a joke. The act pleases, however, and makes an entertaining offering. The team, (see New Act), Canfield and Carleton in their familiar act, The Hoodoo, amused as usual. There is nothing new in the sketch, with the possible exception of Mr. Carleton's, who has a new and a delightful few minutes of music and song. Her work was a success. May Ward and Her Eight Dresden Dolls followed. The songs were: Jim and the Jumping Jack, "A Summer Night in June," "The Girl Who Was With You," and "When Uncle Sam Sings the Masses." The offering is kept up to past standards of excellence and the comedy element is amusing and refined. The scenic effects are as harmonious as ever, the moonlight scene with full stage being particularly effective. George Wilson in his own laudatory comedy, entitled Joyously through a series of song and story. He is the same happy minstrel he ever was, and barring one or two tales that might have been "edited" slightly, his monologue is one of the most pleasing heard this season. Maud Odell's act was a comedy of the type, which she had two new poses, one as a Briton and another as America, that were impressive. Daisy Harcourt scored the biggest hit of the bill, with the exception of Severin. She opened with "It's a Sad, Sad Story," getting a warm round of applause therefor. "She's Been There Before," another of her mer songs, is regrettably a bit too risqué. It created some laughter, but her other numbers were appreciated far more. "Let Me Sing," her closing song, with its burlesque setting created so much amusement. Several curtain calls were given. Severin's dramatic pantomime continues to hold the attention of all who are so fortunate as to see this masterpiece of silent acting. The company remains the same. Unfortunately the house settings and furniture given the artist at the American were far below par, and greatly marred the atmosphere of the play. At the Lincoln Square this was not so. Shean and Warren in Quo Vadis Upside Down made the laughing muscles work overtime. The antics of these two burlesque comedians are as amusing as ever. The Edelman Trio of Acrobats, who closed the bill, deserved a better position, though this was probably impossible. Few acts are cleaner cut, more rapid in execution or more clever than this is one. The members of this trio are apparently very young men, who have a future before them in their particular line. If they keep up their present standard of excellence,

MORRIS WESTERN PLANS.

As THE MIRROR stated on Jan. 9, William Morris, Inc., has been making arrangements for conducting vaudeville theatres in Chicago, Cleveland, Boston, and St. Louis. He now announces his plan for a house in Kansas City. He recently rented the Garden Theatre in Chicago, as stated in last week's MIRROR. This house will be called the American Music Hall, as will the Boston house. Both will be operated along similar lines to the American Music Hall in New York. About fifteen acts appearing each week. That the Park in Indianapolis will be operated as a Morris theatre after Feb. 15 was not admitted to be a consummated fact by the New York office of the concern. Morris has also been given Sunday Vaudeville on the North Side of Chicago, opening the house on Feb. 1, Edwin Thalhauer. It is announced, will manage this theatre. The American Music Hall, Chicago, was advertised to open last night, Jan. 18.

AGAINST SUNDAY PERFORMANCES.

Pastors and laymen representing several religious denominations met in the Marble Collegiate Reformed Church, Fifth Avenue and Twenty-ninth Street, yesterday, Jan. 18, to protest against all Sunday vaudeville and motion picture entertainments. The meeting was held under the Interdenominational Committee of the Clergy of New York for the Suppression of Sunday Amusement. Resolutions were adopted with this end in view. The Rev. Dr. David James Burrell was the presiding officer. The Presbyterian, Methodist, Baptist and Reformed Ministerial associations adjourned their regular Monday meetings and attended this gathering in a body. Each church in the city was asked to send two lay delegates.

KEITH AND PROCTOR'S.

125th Street.

Beale Valdaro's cycle troupe were billed to open, but illness prevented. Ryan and White opened and scored satisfactorily in some clever and, at times, original dancing. The boys dress neatly and use a dancing mat in one and a long pole in another. The song, for it does not improve the act and get into their dancing at once. Fanaticism of some kind must account for this time honored custom of dancers using an opening song whether they can sing or not. As the audience in this case followed and although some on the bill made a hit equal to that of previous weeks in other metropolitan houses, deserving great credit. Wilbur Mack third. (See New Act.) Charles E. Sweet came next in his popular piano specialty and scored a triumph. La Petite Reine was fifth, repeating former success. It might be suggested that Mr. Arnold, when he uses the gun in the cat finale, cover up his dress suit or leave off the night cap. Used together they are rather incongruous. The big laughing and applause hit of the bill followed—John Ryan and Loretta in a new song, The Quakers. There are few offerings in vaudeville today that can lay claim to being true farcical sketches, but The Quakers is one of the few, and much cannot be said in its favor. That vaudeville is held by his audience in such a manner of entertainment is shown by the fact that every act of this class is usually successful, and it is to be deplored that more of the vaudeville artists do not endeavor to excel along such lines. The individual work of Miss McIntyre and Mr. Ryan is exceptional, and a delight to even the most blasé vaudevillian. Fields and Ward promoted a new song entitled "Did He Run?" with topical interpolations, which won favor, as did the rest of their turn. Few vaudeville folk seem capable of doing the gagging and belching which is the staple of such a show. The Field duo, but they make a good team. It where others fail, Annette Kellerman closed the bill with her diabolical and diving feats. Pathe films were shown Monday night.

Fifth Avenue.

Leipzig, the magician, opened. (See New Act.) It is a pity that this clever manipulator was not in a better position. The Avon Comedy Four, with the ever amusing schoolroom scene, in second place, caused no end of laughter. They sang "Sunburst Salome," "Rainbow," and "Sunbonnet Sue." For Pearl and Yocco see New Act. Emmet De Voe and company in the dramatic fantasy, Dreamland, were entertaining. The exceptionally cleverly constructed "props" and the transparent backings greatly aid in the act. The cast was adequate. Charlie Case, in his help his audience to make a long grip of merriment. His stories about his father, some of which he has told hundreds of times, probably, and others which seemed new, were all hugely enjoyed. This is the first time Mr. Case has worked straight, he always having appeared in blackface heretofore. Birdland, Jennie's opera, is a peculiar offering that its limits beyond the veil of fairyland have almost no ending. It is a pretty conception, both from a poetic fancy and from the scene painter's viewpoint. But the latter falls somewhat—that is, one would never take the scene for the interior of a tree if it were not so stated upon the programme. It is, however, a pretty setting. If the Jallbird were eliminated and the negro also, and the operetta kept somewhat more within the realm of actual music, it would make a much more pleasing offering. The Jallbird and the Negro jar. The act was excellent, and the two comedians, Bert Carber as the Jallbird and Bert La Blanc as the Negro, were as amusing as the parts would allow. Eva Salome, who sang the same song as the Negro, with one exception, and scored the work previously, hit. They call her the "Cyclone Comedienne" this week, and she certainly earns the title and the honors that go with her billing. She was on twenty-five minutes and worked every second. As a last encore she sang a new "Devil" song, which was a new amusement. It is a song upon herself, and tells how the Satanist one is laying in wait for her in the land below. The Bellows Brothers closed the bill with their bicycling act. Some of their feats are truly marvelous and the risks they take are nerve racking. Their apparatus is showy and costly.

THE COLONIAL.

Van Camp, a magician new to the New York vaudeville stage, opened the bill. (See New Act.) The Majestic Musical Four were in second place, playing upon the bamboo chimes made the best impression with the exception of the xylophone work. The comedy element in the act is still rather old, and although the team has the same songs as the previous week, the act is still a bit stale. Lydia Barry, now playing alone, made a large stand hit. The act is substantially the same as when the two sisters of Miss Barry were in it. One long laugh was the result. They have taken a line from James Forbes' play "The Travelling Companion," make a noise like a hoop and roll away—which got a big laugh. Elsie Fay has added nothing new to her repertoire of songs. She warbled "The Belle of Avenue" and "The Girl Who Was With You." The same indelible way, Virginia and her two supporters, Margaret Gordon and A. H. Van Camp, were seen in The Idol of the Hour. The sketch held the interest, but Miss Harrod's individual work was somewhat careless at times. Miss Gordon gave a delightful performance as Kate Adams, and Van Camp played as Robert Warner. Melville Elie has joined the ranks of the "song pluggers." His formerly enjoyable planologue has slimmered down to a couple of recitative numbers, the balance of his act being made up of recitations of popular airs upon the piano, the audience being almost sure to whistle and sing the melodies. On Thursday afternoon the gallery and part of the balcony became boisterous, almost running away with the act itself. This is not entertainment. Any average good pianist can play a popular air and get an audience to join in. High caliber should be paid artists for such work. Valerka Suratt and William Gould have changed their skit considerably. The Tiger Rag of "Three Weeks" notoriety is missing, and the Balone Dance has also fortunately been eliminated. Elsie Fay's song, which was a peculiarly unattractive clinging gown and Mr. Gould works in evening clothes. A song upon the theme of "We won't go home until morning" failed to score much of a hit, its coarseness being responsible for the lack of appeal. "You Just You" was fairly well rendered, but the act finished weakly. Gould has added a few new stories to his monologue, which went well. The Four Fords danced their way into popular favor, as they have done so many many times before. The effective steps, even time, clean finishes and harmonious dancing, and the boys wear pink suits, a treat to the eye and ear. The girls first wear pink gowns of light, filmy material with large white hats, then blue gingham checked waifettes, with sunbonnets, and lastly they appear in blue dresses of abbreviated length. The boys wear sack suits, evening clothes, rumpled, for their intoxicated dance and tuxedos for the finish. The special drops were in keeping with the atmosphere of each number, and the act remains one of the best of its sort in vaudeville. Rafayette's dog closed the bill. The cleverness of his fox terrier and other canines is remarkable, and he works with them rapidly and with a seeming kindness.

THIS WEEK'S ATTRACTIONS.

KEITH AND PROCTOR'S FIFTH AVENUE—Eva Tangary, Exposition Four, Yamamoto Brothers, Bathing Girls, Mr. and Mrs. Gardner Crane, Katherine Milley, Rafayette's dog, and Beale Clifton.

KEITH AND PROCTOR'S 125TH STREET—Alice Lloyd, Emmet De Voe and company, Howard's ponies, Ruth Allen, Ryan and Richard, Bellows Brothers, Lady of the Green Veil, Al. Carlton, and Annette Kellerman.

COLONIAL—Henrietta Crossman, Bobby North, Avery and Hart, Bert Levy, Mirza-Golem Troupe, Kennedy and Rooney, Carlisle's ponies, Nelson and Otto, and Pat Rooney and company.

ALHAMBRA—Jefferson De Angeles, World and Kingston, Hoey and Lee, Cameron and Flanagan, Keno, Welsh and company, Bellows Brothers, Lady of the Green Veil, Al. Carlton, and Annette Kellerman.

BLANNEY'S LINCOLN SQUARE—Vesta Victoria, May Tully and company, Cliff Gordon, Madam Louise, monkeys, Murphy and Williams, Zay Holland, Gilbert and Katen, and Breuck's Bronze Beauties.

AMERICAN MUSIC HALL—Four Livingstons, Lloyd and Whitehouse, Seymour and Hill, Emilia Frassini, Maude Odell, Sidney Grant, Winsor McCord, William Courtland, Belle (7), Severin, Charlie Vance, Young American Quintette, and Aerial Shaw.

HAMMERSTEIN'S VICTORIA

A character cartoonist named Mr. Quick made his debut last week, opening the bill at this house. (See New Act.) Brown and Navarro opened their act with a drop on one, showing a canyon in "Rockies." Mr. Brown then doing his Indian specialty. The song is somewhat beyond his vocal capabilities, although the bit was acted effectively. A regular house drop was lowered the close of the specialty and Miss Navarro appeared in a very pretty light blue gown, while Mr. Brown entered with the white dress suit and black shirt front and vest, both singing and dancing. In a Tuxedo coat, with conventional waistcoat and trousers, Mr. Brown sang "My Rag-time Salome." The familiar "country" character dance and song followed, both winning much applause, and the Chinese imitations closed the act with a big hand. A new drop showing an Oriental scene was used for this number. The Chinese costumes also looked new. The truly marvelous rapid changes in costumes and clothing accessories of Mr. Brown held the closest attention and won the marked approval they deserved. Jennie Preston played this week for the first time. She had two new songs, "I Want You to See My Girl," in ballad style, and a reply to Harry Lander's "Sho' a M. D.," with a red plaid skirt, red blouse, with cap and feathers. Neither song is suited to Miss Preston's capabilities, and the Lander reply failed to catch the fancy it was probably expected to. As usual, her travesty on Salome, with the ludicrous dance, created great amusement. Robert Hilliard was seen in his familiar sketch, 973, making the same favorable impression he always does. Tony Pearl and Bob Yocco. (See New Act.) Carter De Haven and Flora Parker. (See New Act.) Stuart Barnes held a most difficult position, following the two headliners, who had made a big hit, but he more than sustained his former success. He is using a lot of new material that scientists would be good, clever, snappy humor. He opens with a new song called "Yes He Did," that is screamingly funny. In the middle of one of the songs, Barnes chops right off and dives into part of his monologue, talking for possibly six or eight minutes, and then, while the orchestra has been playing the air in a low tone, he swims back into the song, the song and talk are on the same theme, it is in harmony and is most effective. His older recitative song, "Does It Pay?" again met with marked favor. A few of his political jokes seemed in rather poor taste and did not meet with any hearty applause. Politics is a fragile ground to tread upon before an audience. "Isn't It Exasperating?" was the title of his last song, and it made a big hit, getting a recall and requiring an additional verse to be sung. Mr. Barnes is steadily rising as a monologist and happily proves his talent and song new and up to date. Les Sylvas closed the program with their wonderfully clever feats of balancing upon a ladder. The act is a "hair raising" one.

BLANEY'S LINCOLN SQUARE.

The first number was Redd Alfarrabi, the equilibrist, who was applauded for his remarkable feats of balance. The Young American Quintette followed. These people do not seem to work as enthusiastically as formerly, and there was a lack of "glitter and snap" in their performance. They sang "I'm Tired of Living Without You," "Maloney," "Childhood," and "Jungle Town," were fairly well done. May Duryea and company in Edmund Day's amusing sketch, The Impromptu Cause, caused much laughter. The act does not seem to get under way until toward the close, and the finish is the best part of the act. A little rewriting and cutting at the start and middle would greatly improve the playlet. J. Manning and Miss Duryea made the most of their opportunities. Grace Hazard in her "Five Feet of Opium" scored a tremendous hit. Each one of her wonderfully dexterous changes of costume, with its accompanying song from one of the opera, was roundly applauded, and her finish in Scotch kilts created an upsurge of applause. Mona G. Molone and George Gordon and their company of pantomimists, presented their Apache dance for the first time at this house. This offering was appreciated for the cleverness of its presentation rather than for the subject of presentation. Seymour and Hill did some very good tumbling, and Miss Hill's work was frequently punctuated by applause. Mr. Seymour's comic stunts are truly wonderful, while his clowning is very amusing. Mrs. Brown-Potter again appeared, offering The Case Bottom Chair in addition to her recitations of the previous week. She was recalled in a little speech that she regretted that she could give nothing more, as she had been working three days to learn a recitation of some work. Miss Grant gave her monologue. At the benefit. His monologue and delightful rendition of his stories was greatly enjoyed. He sang "What an Awfully Billy Chap Am I" and an encore to his Chinese specialty he sang "It's Pretty Soft for You, Louisa." The Rhapso Sisters closed with their exhibition of "The Arabian, Circassian, and Comack dances. The act is an interesting one, but a bit tiresome, as all of the dances are of a similar nature, and the musical accompaniment is monotonous in the extreme.

ALHAMBRA.

The Kirksmith Sisters opened. (See New Act.) Jack McKay made his Hammerstein debut and scored a hit. His songs, "She Was a Dandy" and a "Scavard number," were applauded, as was his monologue and Scotch stories. He closed with his bagpipes. The Three Leightons were a laughing success in their sketch, A One Night Stand. The songs, "Under the Chicken Tree," "I Want You to See My Girl," "Dearie," "My Rodeo Rambler," and "Home and You, Dear I Do," were enjoyed. The comedy work of the Porter and the Bell Boy and the eccentric dancing of the latter were big laugh producers. The musical parody on a Yankee song made a great finish. The acting of the straight act was a great average of that of similar parts and was very pleasing. Charles E. Evans and company in their hilarious sketch, It's Up to You, William, again made a big hit. The facial expression of all of the players and their business, and the comedy of the excellence. Emmet Corrigan and company were billed for this position on the programme. Joseph Hart's Bathing Girls failed to create the sensation such a pretentious act should. Scarcely it is away below par, and all but the last number, where the girls and the bathing master are seen in the costume of a most ordinary variety. The music is not very tuneful or catchy. Novello's Circus followed the intermission. The animals, particularly the elephant, are all remarkably well trained. The act is a sort of three-ring circus, there is so much going on all the time. Matthews and Ashley in their laughing skit, Held Up, scored the biggest hit of the evening on Monday night, with the possible exception of Montgomery and Moore. After the cards for the latter act had been placed the audience burst into its applause and the team reappeared and sang "No, That's All," for a last encore. Montgomery and Moore had a large proposition on their hands in consequence of the hit of the preceding act, but fully sustained their past efforts, scoring a tremendous hit. "Jennie" continues a big song success. Paul-netti and Pique, in grotesque costume and hideous so-called comic make-up, did some clever tumbling. The old wire attachment, with its accompanying "fake" acrobatic balancing feats, caused the usual amount of amusement that this old-time trick always does.

SUNDAY VIOLATION CASE HEARD.

The alleged violation of the Sunday laws by Mr. and Mrs. William Hogan at the Fulton Theatre on Jan. 10 was heard before Magistrate Furlong in Brooklyn police court on Jan. 18. Mr. Hogan gave the repetition of his "walk" across the stage, which the police declare to be a dance, and Ad. Newberger gave expert testimony to prove that it was a "walk." Mrs. Hogan wore the same gown that had been declared too décolleté. This part of the complaint was dismissed, but the court reserved full decision in the case until Jan. 27. William Trimborn, manager of the Fulton Theatre, was also in court.

MORE THEATRE ARRESTS.

Valerka Suratt and William Gould, with Assistant Manager Charles Mowatt, of the Colonial Theatre, were arrested at that place on Sunday evening, Jan. 17, on a charge of violating the Sunday theatre laws. Miss Suratt was accused of wearing a costume. All three were held up by the proprietor of the nearby hotel.

Sidney Grant and George Dempsey were placed under arrest at the American Music Hall on Sunday afternoon on a like charge. Grant appeared in his usual Tuxedo coat, while Dempsey was accused of appearing as an Irish piper. Both were released on bail.

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Squire's Notes:—The toughest case I ever had was tryin' to draw up a will for a stutterin'
feller whose name was William Witherill Wilkins.

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VAUDEVILLE COMEDY CLUB

NEWS FROM ALL OVER THE COUNTRY—MANY
MEMBERS NOW PLAYING IN TOWN.

Letters Received Tell of Many Successes of Our
Brothers in All Parts of the World—New Acts
to Be Presented by Vaudevillians of the Club.

Armstrong's famous electric dance, which was seen
in vaudeville with the Right Vassar Girls, has made
a big hit in one of the London pantomimes. He is
also the owner of the Navaho Girls and the Four Seasons, all of which
he expects to reproduce on the other
side, and after leaving London he
will take them for a tour of the
world. He has had offers to play
Japan and Australia.

Monday afternoon, Jan. 18, William
Hammerstein went around to the club
for a full stage act to take the place
of Claude Gillingwater and company. As all of
the members of the club who have such an offering are
busy, nothing could be offered him.
Johnnie Zerkow left on Sunday night for Wash-
ington, where he is playing this week at Chase's. Dur-
ing his stay at the capital he will call on "Teddie"
and sing his latest success, "Did He Run?"
Mr. and Mrs. Gene Hughes, who are playing the
Orpheum Circuit, are playing the
Orpheum Circuit.

A. G. Knowles presided at the meeting in the club
house on Sunday night. Several important matters
were discussed and passed upon.
Mr. and Mrs. Howard Threedy are playing the
Sullivan-Quinn Circuit in their screamingly funny
playlet, "A Corner in Hair."

Homer B. Mason and Marguerite Keeler have left
Chicago and are now on tour with their sketch, "A
Stubborn Cladwell."
Wita Allen tried out a new act called The Wonder
Child at the Grand Opera House recently. Now she
is wondering how she is going to get time. Joe!
Vance was on the same steamer with James J.
Morton and Harry Corran Claxton.
Bob Carter, playing Allentown this week. Also
his farcever.

James Marco dropped a roll of \$80 the other day.
When he picked it up there was only \$20 left. James
is wondering who the rapid rise lifter was. Certainly
Lee Harrison is now in Chicago. The city is a
bit brighter although the sun is seen no oftener.

Frank Bush and Billie Dillon are on the opening
bill at the New American Music Hall in Chicago
this week. This was formerly the Garden Theatre.
Ed Wayne is in Montreal, this week.
Word was received at the club from Fred Ray, who
has been very ill in Philadelphia, that he is on the
road to a rapid recovery.

Myron Gilday is playing his new sketch over United
Theatre. His sketch will be similar to David
Warfield's work in The Music Master. He is to pro-
duce the act on Feb. 1, but owing to the fact that he
has lost sixty cents in a pinocchio game, he has post-
poned the opening for a few weeks.

Master Gabriel is West playing the title role in
Little Nemo.

John A. Boone (John A. Boone and Company) intro-
duced his new act to the public Jan. 4-5. His act
was one of the biggest hits ever pulled off in Moris-
town, N. Y., at the Garrick Theatre. The title of the
act is Down and Out As Lucky Loring has been
very clever comedy work, and keeps the audience con-
vinced the entire time that he is on the stage. He
is ably assisted by Lillian Brockwell.

Gilman and Murray are sending out several artist-
photographs. Their pictures appear
on each, being a strikingly good resemblance.
Al. Lawrence writes from Atlanta, Ga.: "No, I'm
not dead, but 'thirty' down here. Of course the
franchise of the Eastern Lillies, tulips, and magnolias
that are just going to their welcome heads in reply
to my 'perennial' appearance here is far more
fragrant than those 'horrid' barrooms. They have
a new name for them down here since Jan. 1—
'soda-pops,' cute name, with plenty of meaning.
You must see special expression when calling for the
different flavors. If it's Lem's, why just smile and
with the right eye. Budweiser, smile long and loud.
If it's a Scotch highball, just smile a smile—another
smile, and soon there's miles and miles of smiles.
I am listed in the entertainment program at the
Metropolitan to be given in honor of that 'big' fellow,
Hon. William H. Taft. I think he's going to be a
President soon. Well, I am going to 'butt' in
Friday night, the 15th inst., and partake of that
'possum' and 'yam' food, and will certainly
have with Southern hospitality. I viewed the site
of William Morris' new theatre here. The founda-
tion has started and it is located in the best part
of this city and means a fortune if proper bills
are presented. The Orpheum Theatre here is certainly
offering some great bills, but the audience here are
fortunately, rich (probably from the Civil War time),
but ignorant to Northern vaudeville."

Henry Travers has purchased the rights to Mason
and Keeler's sketch, Hooked by Crook, for restricted
time.

Allen Shaw will sail for Europe Jan. 30 on the
steamship "Baltic."

Several volumes of books were received last week
from Roland West for our rapidly increasing library.
Beatrice McKean and Walter Shannon will enter
a production of "Joe's Leskey's," opening in New
York about March 15 at the Fifth Avenue. It will
probably be the largest production ever made in
vaudeville.

Myron M. Gilday produced a new sketch at the
Orpheum Theatre on Jan. 9, called Coals of Fire.
He will play United time in the vehicle, it is said.

Robert Rogers and Louise Mackintosh, who have
been so successful in their little playlet, Out of
Sight, have secured a new one-act play called The
Green Monster. The hold-up continues to cause laughter
and tears, and it was only last week that the act
was next to the biggest hit on the bill at the Al-
hambra.

Bert Levy is playing the Colonial this week, drawing
his clever cartoons with his artistic electrical
pencil.

Cliff Gordon is at Blaney's this week, with a new
and extremely funny monologue. Cliff is slowly
learning our language, but his dialect is still strong.
Bobby North, with his new famous monologue, and
Grand Opera parodies, is at the Colonial this week.

At the Colonial Theatre this week are Bert Levy,
Bobby North, Kennedy and Rooney and Pat Rooney,
a good representation of V. C. C. members, and
William H. Thompson are delegates of the Club at
the Alhambra this week. The latter veteran actor is
making new records at each performance of Waterloo
in the way of "curtains" and "bows."

ALLIED VAUDEVILLE MEETING.

In the St. James Building, Broadway and Twenty-
sixth Street, on last Wednesday, Jan. 13, a meeting
of the Allied Vaudeville Managers was held for the
purpose. It is said, of further solidifying their inter-
course. Keith and Proctor, Percy Williams, Martin
Rock, Kell and Castle, William Hammerstein, and
the entire Eastern and Western managers working
with the United Booking Office are said to have
been present.

The object of this meeting is said to have been to
discuss the attitude of the managers interested
toward the performer, with the view of eliminating
permanently any players who will not conform to
the rules and business methods of the Booking
Office, from future time in any houses controlled
by this concern. Nearly three hundred vaudeville
houses are affected by this movement.

None of the managers interested would give out
any statement.

TOM WATERS' SUCCESS.

Tom Waters, now starring as Nott, the Tailor, in
Leading Thro' the Rye, is constantly receiving most
laudatory press notices from the best critics through-
out the country regarding both his work as a comedian
and as a pianist. From the act of the notices
it would seem that Mr. Waters is regarded as one
of the coming character comedians. His work in
vaudeville has always showed unique and original
methods. On Jan. 10 he celebrated his thirty-sixth
birthday, and twentieth year in the business. He
began his career with Charles McCarthy in One of
the Bravest as pianist and assistant property boy at
\$17.50 a week. Later he played the part of Rafe,
a cowboy, and his success decided his career as an
actor.

MUSIC PUBLISHERS.

A Beautiful Child Song

"If You Won't Be Good to Me"

By FELIX F. FEIST and JOEL P. CORIN

SLIDES FOR IT, TOO

PUBLISHED BY

LEO FEIST

134 West 37th St., New York City

YEANANS AND HARRIGAN.

What would undoubtedly prove a most delightful
remembrance of days gone by is the planned alliance
as a vaudeville combination of Annie Yeansons, Ed-
ward Harrigan, and possibly Willie P. Sweatman.
Robert Hilliard has for some time past been en-
dorsing to bring the two former players together
in a vaudeville playlet, and it is very likely that
he may succeed in the near future. Mr. Hilliard has
the vehicle, which is by Benjamin F. Barnett, a
local newspaper man. Mr. Harrigan and Miss Yeans-
ons are both anxious to join hands once more, it is
said, in the happy thought of the possible addi-
tion of Mr. Sweatman is an added idea of Mr.
Hilliard's.

When seen by a Mazon representative regarding
the coalition, the actor-manager said: "Of course
this is all tentative upon Mrs. Yeansons' being able
to fulfill such an engagement. She is now playing
under William Morris' direction, and this may pos-
sibly prevent her from appearing with Mr. Harrigan.
When I return from my trip to Chicago in a couple
of weeks the matter will probably be settled."

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance.
Should be forwarded on application. The names of per-
formers with combinations are not published in this list.

Where no date is given, it will be under-
stood that the current week is meant.

Adair, Eddie—Sun, Springfield, O.
Adams and Taylor—Fulton, Bklyn.
Adams, Edward—Edwards, Columbus, O.
Adams, Mabelle—Orph., Sioux City, Ia., Olympic.
Adams, 25-30.
Adams and Mack—Fulton, Bklyn.
Adelaide—Grand, Pittsburgh, 25-30.
Adelman, Joseph—Edwards, Columbus, O.
Abern, Chas. Troupe—Poll's, Bridgeport, Conn.
Alexander and Scott—Circus Carre, Amsterdam, Hol-
land—Indefinite.
Alfarabi, Sadie—Lyric, Newark, N. J.
All, Hassan—Lyric, Newark, N. J.
Allen, Ruth—K. and P. 125th St., N. Y. C.
Allen, Violet—Keith's, Phila.
Allison, Mr. and Mrs.—Orph., Butte, Mont., Orph.
Salt Lake City, U., 25-30.
Alpine Troupe—Edwards, Columbus, O.
American Dancers, Six—Shea's, Buffalo, N. Y.
Anderson and Glines—O. H., Pittsburgh.
Angelus, The—Empire, Paterson, N. J.
Apache Dance—American, Chicago.
Arlington, Four—Poll's, Springfield, Mass.
Armstrong and Verne—Orph., Spokane, Wash.
Artola Bros.—Keith's, Phila.
Askeland—Maj., Galveston, Tex.
Austins, Edna and P. 8th Ave., N. Y. C.
Avery and Hart—Colonial, N. Y. C.
Avolos, Musical—Poll's, Scranton, Pa.
Bader-La Velle Trio—People's, Cedar Rapids, Ia.
Star, Chgo., 25-30.
Ballets—Pittsfield, Pa.
Baltus, Four—Columbia, Cincinnati, O.
Barnea, Stuart—Proctor's, Newark, N. J., Chase's,
Washington, 25-30.
Barnea and Crawford—Keith's, Providence, R. I.
Barnea, 25-30.
Barrett, Marjorie—Grand, Victoria, B. C.
Barrington, Sam—Haymarket, Chgo.
Barrons and Lancaster—Keith's, Phila., 25-30.
Barry, Katie—Maj., Des Moines, Ia.
Barry and Huch—Columbia, Cincinnati, O., Mary
Anderson, Louisville, Ky., 25-30.
Barry and Wolford—Empire, Paterson, N. J., K. and
P. 5th Ave., N. Y. C., 25-30.
Barry, Mr. and Mrs. Jimmie—Grand, Pittsburgh.
Bathina, Emma, K. and P. 8th Ave., N. Y. C.
Beam, Will—Sun, Springfield, O.
Beauvia and Maridor—Arcade, Minot, N. D.
Bedard and Gedard—Bennett's, Hamilton, Can.
Bedell, Walter H.—Fantasy, Seattle, Wash.
Belloc, Esther—Edwards, Columbus, O.
Belloc Brothers—K. and P. 125th St., N. Y. C.
BERGEN, VALERIE—Hippodrome, Cleveland, O., 18-30.
Bernard, Rhoda—Fulton, Bklyn.
Bernard, Empire, Hoboken, N. J.
Beyer, Ben, and Brother—Hathaway's, New Bedford,
Mass.
Big City Quartette—Mary Anderson, Louisville, Ky.,
Keith's, Cleveland, O., 25-30.
Bishop, Emma, K. and P. 8th Ave., N. Y. C.
Blinn, Hines and Hines—Bennett's, Ottawa, Can.
Bliss City Four—Poll's, Scranton, Pa.
Blissett and Scott—Maj., Chgo.
Black and Jones—Haymarket, Chgo.
Black, Violet—American, St. Louis.
Boles, Four—Proctor's, Newark, N. J.
Bonessetti Troupe—Keith's, Columbus, O.
Boothblack Quartette—Bennett's, Montreal, Can.
Bowers, Walters and Crocker—Orph., Spokane, Wash.
Brandon, Sarah, and Ben—Mears—Lyric, Mobile,
Ala., Maj., Montgomery, 25-30.
Brast, Selma—Hippodrome, Cleveland, O.
Brenon, Herbert, and Helen—Downing—Star, Chgo.
Brown Brothers—Lincoln Sq., N. Y. C.
Brown Brothers—Maj., Bklyn., Tex.
Brown, Buster—Orph., Bklyn.
Brown, Rastus—Keith's, Phila.
Brown and Nevado—Greenpoint, Bklyn.
Browning, Flora—Unique, Minneapolis.
Bryant and Saville—Orph., Dubuque, Ia.
Buchanan, Louise—Wilson's, Mason City, Ia., Em-
pire, Watertown, S. D., 25-30.
Bulger, Irene—Maj., Chgo.
Burt, Laura, and Henry—Stanford—Poll's, New Haven,
Conn., Poll's, Bridgeport, 25-30.
Burton and Vase—25 Haskins St., Providence, R. I.
Bush, Frank—American, Chgo.
Byers and Herman—Grand, Indianapolis, Ind.
Byrne Brothers—Keith's, Boston, Mass.
Byrne and Langdon—Orph., Portland, Ore.
Callan and Smith—Star, Seattle, Wash.
Cameron and Flanagan—Alhambra, N. Y. C.
Canfield and Carleton—Fulton, Bklyn.
Capitaine, Alcide—Bennett's, Ottawa, Can.
Carleton, Al—K. and P. 5th Ave., N. Y. C.
Carleton's Pioneers—Colonial, N. Y. C.
Carleton—Proctor's, Albany, N. Y.
Carrey Brothers—Chase's, Washington, 25-30.
Carrey, Thomas—Marion and Mt. Vernon, O., Cin-
cinnati, 25-30.
Carson and Willard—Greenpoint, Bklyn., Orph., Allen-
town, Pa., 25-30.
Carns, Emma—American, Chgo.
Ceballos, Helario and Rosalie—Orph., Omaha, Neb.
Chambers, Lyster—Orph., Memphis, Tenn., Orph.,
New Orleans, La., 25-30.
Chen, 18-23, Empire, Croydon,
25-30, Empire, Holborn, Feb. 1-6, Empire, Irving-
ton, 4-13.
Chiquita—Grand, Cleveland, O.
Chissino—Hathaway's, Boston, Mass.
Christie and Willie—Hathaway's, Lowell, Mass.
Circumstantial Evidence—Orph., Bklyn.
Clark and Turner—Unique—Dickson, N. D.
Claudius and Scarlet—Orph., Spokane, Wash., Orph.,
Seattle, 25-30.
Clayton, Bessie—K. and P. 5th Ave., N. Y. C.
Clayton and Drew—Bijou, Champaign, Ill.
Claxton, Una—Orph., Butte, Mont., 25-30.
Cliff, Laddie—Shea's, Toronto, Can.
Clifford and Burke—Keith's, Phila.

Clippie Comedy Quartette—Star, Chgo.
Clive, Henry—Columbia, Cincinnati, O.
Clure, Raymond—Star, Chgo.
Cohan and Spencer—American, St. Louis.
Conley, Anna and—Lyric, Dayton, O.
Conley—Haymarket, Chgo.
Conroy and Le Madre—Poll's, New Haven, Conn.,
Poll's, Watertown, 25-30.
Cook and Stevens—Cook's, Rochester, N. Y.
Cook and Stevens—Cook's, Rochester, N. Y. C.
Coots, Bert—Grand, Syracuse, N. Y.
Country Choir—Star, Seattle, Wash.
Court, Billy—Empire, Paterson, N. J.
Courtney, Jack—Grand, Indianapolis, Ind.
Courtney, William—American, N. Y. C.
Courtney and Jeannette—Fairlyland, Bristol, Tenn.
Covley and Delle—Orph., Zanesville, O.
Cox, Ray—Keith's, Phila.
Crane, Lawrence—Empire, Paterson, N. J.
Crane, Mr. and Mrs. Gardner—K. and P. 5th Ave.,
N. Y. C., K. and P. 125th St., 25-30.
CRESSY, WILL M., AND BLANCHE DAYNE
Keith's, Portland, Me., Colonial, N. Y. C., 25-30.
Crollins, Dick—Orph., Seattle, Wash., Orph., Port-
land, Ore., 25-30.
Crosman, Henrietta—Colonial, N. Y. C.
Cunningham and Marion—Orph., Reading, Pa., Shea's,
Buffalo, N. Y., 25-30.
Crispi, Ida—Hayland, Bklyn.
Daly, Vinnie—Haymarket, Chgo.
D'Arville, Camille—Mary Anderson, Louisville, Ky.
Darrow, Mr. and Mrs. Stuart—Orph., Allentown, Pa.,
Orph., Reading, 25-30.
Davis, Tom, Trio—Haymarket, Chgo.
Davis, Edwards—Bennett's, Montreal, Can., Ben-
nett's, Ottawa, 25-30.
De Angelis, Jefferson—Alhambra, N. Y. C.
De Croteau, Wm. E.—Fantasy's, Seattle, Wash., 10-
March 1.
De Haven, Carter, and Flora—Parker—Proctor's,
Newark, N. J.
De Haven Sextette—Columbia, Cincinnati, O.
De Lisle—Keith's, Phila.
De Onso Bros.—Wintergarden, Berlin, 1-31, Vienna,
Austria, Feb. 1-30.
De Voz, Emmet—K. and P. 5th Ave., N. Y. C.
De Voz, Geo., and Dayton Sisters—Maj., Denver,
Colo.
De Witt, Burns and Torrence—Greenpoint, Bklyn.
Deaves, Harry—Star, Seattle, Wash.
Delaur Trio—Temple, Detroit, Mich.
Delmore and Darrell—Maj., Galveston, Tex.
Delmore and Lee—Maj., Milwaukee, Wis.
Delmo Troupe—Maj., Little Rock, Ark.
Deming, Joe—Lemco, Sacramento, Cal., 25-30.
Demonic and Belle—Orph., Lima, O.
Devil and Tom Walker—Greenpoint, Bklyn.
Deveau, Herbert—Lyric, Newark, N. J.
Devlin and Ellwood—Maj., Johnstown, Pa., Orph.,
Allentown, Pa., 25-30.
Dickinson and Bronston—Maj., Galveston, Tex.
Dierckx Bros.—Bijou, Decatur, Ill.
Dillon, Billy—American, Chgo.
Dixon, Bowers and Dixon—Garrick, Wilmington, Del.
DOHERTY SISTERS—Hathaway's, Lowell,
Mass., Armory, Birmingham, N. Y., 25-30.
Dores, Angela—Chase's, Washington.
Donald, Peter, and Meta—Carson—Orph., Portland,
Ore.
Don, Emma—Empire, Holborn, 25-30, Palace, Chelsea,
Feb. 1-6.
Donette, Ira—Grand, Cleveland, O.
Donnelly, Leo—Maj., Des Moines, Ia.
Douglas and Van—Bijou, Jackson, Mich.
Drew, Dorothy—Bennett's, Montreal, Can.
Dunbars, Four—Orph., Omaha, Neb.
Dunlap and McCormack—Orph., Kansas City, Mo., 25-
30.
Duncan and Hoffman—Broadway, Loganport, Ind.
Duncan, A. O.—Orph., New Orleans, La.
Dupille, Ernest A.—Welland's, Morgantown, W. Va.,
Victory, Wheeling, 25-30.
Duprex, Fred—Lyric, Mobile, Ala., 25-30.
Duryea, May—Lyric, Newark, N. J.
Eckert, T. W., and Emma Berg—Poll's, Worcester,
Mass., Poll's, Hartford, Conn., 25-30.
Ellsworth and Lindon—Unique, Minneapolis, Minn.
Ely, J. Frank—Proctor's, Newark, N. J., K. and P.
5th Ave., N. Y. C., 25-30.
Emmett, Mr. and Mrs. Hugh J.—Hathaway's, New
Bedford, Mass.
Emmett, Grace—Orph., Minneapolis, Minn., Orph.,
St. Paul, 25-30.
Empire Comedy Four—Proctor's, Newark, N. J.
English Rosebuds—Atlantic Garden, N. Y. C.
Emeralds Sisters—Souffle, Moscow, Russia, 1-31,
Olympic, Kich, Feb. 1-28.
Esmund, Flora—Orph., Lima, O., Orph., Sidney, 25-30.
Espe, Dutton and Espe—Olympic, Chgo.
Evers, Geo. H.—Maj., Montgomery, Ala.
Exposition Four—K. and P. 5th Ave., N. Y. C.
Faded—Orchestra—Atlantic Garden, N. Y. C.
Fay, Edie—Orph., Bklyn.
Fay Sisters—Star, Fayette City, Pa.
Faye, Kitty—National, Steubenville, O.
Feliz and Harry—Orph., Bklyn.
Felix and Calie—Orph., Chgo.
Fell, Clone Pearl—Bijou, Appleton, Wis.
Fiddler and Shelton—Grand, Indianapolis, Ind.
Fields, Harry W.—Bennett's, Hamilton, Can.
Fields, Will H.—Family, Clinton, Ia.
FIELD, W. C.—Bennett's, Montreal, Can., Grand,
Syracuse, N. Y., 25-30.
Finley and Burke—Grand, Indianapolis, Ind.
Fisher, Harry, and Rose—Botti—Greenpoint, Bklyn.
FISHER, MR. AND MRS. PERKINS—Empire,
Pittsfield, Mass.
Fluke and McDonough—Orph., Harrisburg, Pa., Shu-
bert, Utica, N. Y., 25-30.
Fitzgerald, H. V.—Sun, Springfield, O.
Fletcher, Chas. Leonard—Colonial, Norfolk, Va.
Flexmore—Atlantic Garden, N. Y. C.
Ford, Four—Orph., Bklyn.
Fox, Lure—Orph., Seattle, Wash.
Fox, Will H.—Poll's, Bridgeport, Conn.
Franklin, Irene—Keith's, Columbus, O.
Franklin, Four, and Mlle. De Dio—Orph., Los An-
geles, Cal.
Frank, Two—Variety, Canton, Ill.
Fransinet, Emma—American, N. Y. C.
Fred, Geo.—Maj., Ann Arbor, Mich.
Freeman, Maurice—Poll's, Hartford, Conn.
Fremled Frolics—Olympic, Chgo.
Gainesboro Girls—Keith's, Phila.
Gallotti's Monkeys—Maj., Little Rock, Ark.
Gallimore, Arthur, Trio—Hartlepool, 18-23, Halifax,
25-30, Blackburn, Feb. 1-6, Burnley, 8-13.
Gally, David R.—Haymarket, Chgo.
Gardner, Vincent—Columbia, St. Louis.
Gardner, Eddie—Bijou, New Brunswick, N. J.
Gartelle Bros.—Proctor's, Newark, N. J.
Gaudinths, The—Empire, Stratford, 18-23, Empire,
Shepherds Bush, 25-30.
Gennaro and His Band—Haymarket, Chgo., Columbia,
St. Louis, 25-30.
George and George—Haymarket, Chgo.
Gibson Girl Review—Temple, Detroit, Mich.
Gilford, Harry—Shea's, Toronto, Can.
Gillingwater, Claude—Hammerstein's, N. Y. C.
Girty, Haines and Montgomery—Colonial, Norfolk,
Va.
Glose, Augusta—Orph., Omaha, Neb., Maj., Des
Moines, Ia., 25-30.
Golden and Hines—Hathaway's, New Bedford, Mass.
Gordon, Cliff—Lincoln Sq., N. Y. C.
Gordon and Marx—Olympic, Chgo.
Gould, William, and Valeria—Suratt—Orph., Bklyn.
Gout Trio—Hathaway's, Brockton, Mass.
Grals, Herb—Temple, Detroit, Mich.
Grant, Bert and Bertha—Poll's, New Haven, Conn.
Grant, Sidney—American, N. Y. C.
Granville, Taylor—Poll's, Springfield, Mass.
Gray and Graham—Mary Anderson, Louisville, Ky.
Griddell and Manna—Atlantic Garden, N. Y. C.
Green, Frank—Maj., Des Moines, Ia.
Grigolitti—Columbia, St. Louis.
Grimm and Satchell—Family, Billings, Mont.
Hagan and Westcott—Lyric, Newark, N. J.
Hall, Room Boys—Hathaway's, Brockton, Mass.
Hathaway's, Malden, 25-30.
Hallen and Hayes—Mary Anderson, Louisville, Ky.
Hamilton, Florence—Poll's, Bridgeport, Conn.
Hamilton and Rowe—Maj., Kalamazoo, Mich., Bijou,
Battie Creek, 25-30.
Hansen and Jarric—Hathaway's, Lowell, Mass.
Hannabrothers—Family, Rock Island, Ill.
Harvey and Bayliss—Family, Mahony City, Pa.
Harcourt, Daisy—Fulton, Bklyn.
Hardman, Joe—Novelty, Stockton, Cal., National,
Frisco, 25-30.
Harnish, Mamie—Variety, Canton, Ill.
Harris, Charley—Maj., Little Rock, Ark.
Harrison, Leo F.—Springfield, Ill., Matson, 25-30.
Hathaway, Belle—American, St. Louis.
Harvey, W. G.—Fulton, Bklyn.
Haskell, Loney—Hammerstein's, N. Y. C.
Hawley, E. F.—Auditorium, Lynn, Mass.
Hawtrey, Wm.—Proctor's, Newark, N. J.
Hayes, Ed, and Clarence—Family, Lafayette, Ind.
Hayes and Wynne—Empire, Cardiff, Wales, 18-23,
Empire, Swansea, 25-30, Coliseum, London, Feb.
1-6.
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Hoch, Emil—Keith's, Columbus, O., K. and P. 5th
Ave., N. Y. C., 25-30.
Hodge, Robt. Henry—Colonial, Richmond, Va.
Hoeberlin, Lillian—Palace, London, 18-Feb. 14.
Hoer and Lee—Alhambra, N. Y. C.
Holdsworths, The—Gaiety, Springfield, Ill., Main
St., Peoria, 25-30.
Holland, Zay—Lincoln Sq., N. Y. C.

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N. J., Chase's, Washington, 25-30.

Houston, Fritz—Maj., Little Rock, Ark.

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ing would have jumped into stardom over night.—Billboard

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as Lawton, who has been the same unmitigated

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THE MOVING PICTURE FIELD

(Continued from page 8.)

glorified or violence made too gruesome and shocking is another matter. Such pictures should be guarded against. They are, however, rare. In nearly all pictures where crime or violence is incidentally shown it is with the purpose of making it appear in an oblique light, and this sort of picture is to be commended.

VOLCANO PICTURES FROM HAWAII.

(Special to The Mirror.)

HONOLULU, H. I., Jan. 3.—We are fortunate in having with us R. K. Basine, who takes his own moving pictures, and who has just returned from the peninsula. He claims to be the only man in the United States who completes the process and exhibits his own pictures. The film he took of his trip to the active volcano of Kilauea, showing the molten lava in motion with all of the wonderful play of continents and cascades, is one of the most interesting pictures ever shown.

NATS OFF AT THE COMEDY.

At the Comedy Theatre, Fourteenth Street, the play of seating the ladies with their seats at the sides of the hall, and compelling those occupying center seats to remove their hats or leave the theatre, has been found to work excellently. Moving picture managers can cure the hat evil by persistent efforts, and it should be cured. There is more reason for hats off in a moving picture house than in any other place of amusement, because to see is all that object one can have in going there.

IGNORANCE REGARDING MOVING PICTURES.

The ignorance of the daily press and possibly even of the city officials regarding moving picture theatres is illustrated by the publication one day recently of the arrest of three penny arcade managers, for showing indecent pictures, with the intimation that these arrests were the moving picture business. Arcades and picture theatres are two distinct propositions.

PROCTOR IN NEWARK.

F. F. Proctor has secured Blaney's Theatre, Newark, and will transform it into a moving picture house to take effect about Feb. 1. It will be known as the New Century Theatre. The performances will be continuous. The house will be renovated, and its construction changed somewhat. This will not, however, interfere with the Proctor Theatre in Mills Park Place.

THE WORM TURNED.

An amusing incident occurred at the Manhattan Theatre one day recently when a new vaudeville was being tried out. The sketch, which was supposed to be a comedy based on President Roosevelt's coming visit to Africa, was so wretchedly bad that Manager Kane felt moved to stop it by turning the lights on the audience. The manager was so angry enough the title of the picture thrown on the screen was "The Worm Will Turn."

PATENTS COMPANY NEW OFFICES.

The Motion Picture Patents Company has rented nearly the entire sixteenth floor of the building, Fifth Avenue, corner of Fourteenth Street, and will be in temporary occupation this week. The rooms include all those on the Fifth Avenue end and a great part of the Fourteenth Street front. The fitting out of the offices will be completed in about ten days.

NEW FIRE REGULATIONS.

The city department of Water, Gas and Electricity has issued a new rule governing the handling of fire in moving picture theatres. Hereafter, all revindicators must be done in a room entirely separated from the theatre, and in carrying reels back and forth between the booth and the revindicators they must always be enclosed in tight fitting metal boxes.

VITAGRAPH PREPARING VIRGINIUS FILM.

The next big feature film which the Vitagraph Company is preparing to issue will be Virginus, which will be released Feb. 6. It is said that it will be a masterpiece of high-grade acting, elaborate scenery and correct costuming. The play of Virginus certainly offers splendid opportunity for noble work.

THE NEW SELIG FEATURE.

The new Selig issue for this week, Love and Laughter, is said to be a strong feature picture. It is a rural drama, telling of the misadventures of a young farmer for the theft of a horse which has in reality been stolen by a grumpy, and the successful efforts of the young farmer's sweetheart to clear him of the charge.

THE GIRL AT THE MILL.

The Kaleum issue of this week is a love story of the type of "Way Down East and Shore Acres, and should prove a welcome production.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

Emmett Kilbourn, manager of the two moving picture shows (Wonderland and Majestic) in Bucyrus, Ohio, turned over the program for the nights of the 12 to the women of the local Catholic Church. The entire proceeds for the two nights to be donated to the earthquake disaster in Italy.

Large crowds patronized all of the moving picture shows 11-13. At the Edison, in Fremont, N. J., Blanchard and the Bijou Duo in well illustrated and pleasing. Among the pictures were The Gall Guardsmen, A New Year's Gift, A New Year, A Silhouette, The Bride of Lammermoor, A Love Lesson, The Soldier's Home, and The Soldier's Wife. Wants to Marry a Toe Dancer with Miss Gabe, The Nickel Quartette, were well received at the Nickel Good films and attractive vaudeville. Including A Strong and Ashler, Fred Welcome, Corbett and Iver, and Ira Kessner make up the programme at Bolic.

At the Auditorium, Burlington, N. J., comedy, romantic, sentimental and instructive pictures were shown 4-9, including Boston's Menagerie, The Electric Hotel, The Wall's Christmas, Ocean Island, Lost New Year's Eve, The Millionaire, E. L. C. and The Strike of Twelve, Water Sports, Red Hot The Merchant of Venice, Bill Wanted to Marry Toe Dancer, etc. Interwoven between reels was vaudeville and illustrated songs by Charles L. Brown, formerly with Danmore and Murphy and Brown's Musical Comedy. The programme is receiving additional patronage by presenting such excellent bills.

The bad weather, which prevailed last week at Louisville, Ky., has had no effect on the moving picture showmen, who are making the most of the Columbia, Casino, Princess, Hooking, and Majestic, new views being exceptionally good.

Morley's Theatre, in Bakersfield, Cal., offered 10 the Fair Purled in Button, Button, History of a City, and a variety of other excellent and beautiful pictures.

The Alhambra, at Watrous, Minn. (Lew Smith, manager), continues with its usual share of the romance, and during the past week has shown the love line exceptionally fine films: The Stroke of Two, The Dawn, The Faithful Little Dog, Too Much Love, The Aunt, Charles's Maid-Love, The Night Before Christmas, The Duke's Motto, Who's Smoking? Pine, Bill Jones' New Year Resolution, Neighbors, and The Hamlet Lounge.

The New scenic Theatre, in Lowell, Mass., keeps with the following staff: Gilbert Brand, treasurer, J. A. Leighton, m. r.; Louis Chalmers, treasurer, J. E. Large, operator; Ethel Barnes and A. Walker, soloist.

At Hannibal, Mo., the New Star continues to do capacity houses, the Cameraphone being the feature. The Electric and the Nickelodeon are entering their share of the patronage.

The three moving picture theatres in Pine Bluff, Ark. The Theatrum, Crystal Palace and the Opera are drawing well, and are supplying up-to-date films. The Opera management is using straight vaudeville with two reels of moving pictures.

At St. John, N. B., the Cameraphone is attracting large audiences to the Opera House. Changes made tri-weekly. The best feature week of 4 to 7 Julian Rose, Red Rose, Grace Cameron, and the production of George H. Cohen's "The Millionaire" features week of 11: Fernand's Italian Opera, Signora Novelli, Turckard, and Oscar, greatest

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The Evening Gazette, Burlington, Iowa, Dec. 2, 1908.**THE WOLF** Direction SAM S. & LEE SHUBERT, Inc. Address care DRAMATIC MIRROR.**HENRIETTA GOODMAN****UNDER SOUTHERN SKIES** (Western)

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